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THE DOWNWARD PLUNGE OF THE MARK SMASHES THE HOPES OF MANY GERMAN ARTISTS

Some of Those Unable Financially to Weather the Storm Are Forced to Seek a Less Remunerative and, in Many Cases, Any Kind of an Occupation in Order to Live—Composer Obligated to Turn Forester—Felix Bergmann to Help Young Artists—Orchestra Needs Assistance—And the Opera Is Struggling—A New and Neurotic Salome—Parsifal Served Cold—A New Atterberg Symphony

Munich, January 15.—In her latest terrific downward plunge the mark crashed together with and smashed to pieces the last hopes local artists may still have harbored regarding concerts and recitals given at their own risk, for simultaneously with this plunge the prices of all things from a buttonhook to an orchestral concert bobbed up, up, up to invisible heights. Only cold-blooded plungers who have not much to lose, and accredited "stars" and foreign artists, blessed with what seems to the native to be fairylike exchange-rates can risk a turn at the concert wheel these dreary days. The contest appears unfair, since it is no longer a question of survival of the fittest, but only a question of the fastest purse. Of course, no one regrets that the days of mediocrity coupled with a slender purse are past—at least as far as native artists are concerned—but it is really depressing to think that real talents are also doomed to silence. To prove to my American readers how bad things have grown here for artists (in fact for every independent brain worker) I will mention just a few cases which are typical of the economic strain under which they are laboring:

COMPOSER FORCED TO TURN FORESTER.

Wilhelm Mauke, one of our most gifted composers, whose tragic pantomime, *Die letzte Maske* (The Last Mask), was presented on at least twenty opera stages during the war, and whose latest opera, *Thamar*, had a decidedly big artistic success a few weeks ago in Stuttgart, was forced, in order to gain a bare living, to lay down his pen and become—a laborer in the woods. He is barking trees there at half the rate a "real" laborer gets for the same work. In his company are music students, ex-officers, men of the law and gentlemen living on small private means, all doing the same work. Mauke, now a man in the fifties, whose biography appeared a few years ago, is an artist imbued with the highest ideals and one of our most ingenious and high spirited writers on musical topics. Yet he is barking trees.

Another of my acquaintances, a singer and also an excellent writer on music with academic degrees, was, at the age of more than forty, forced to accept a position as a small bank-clerk. A third, one of Germany's most popular lyric composers, is ready to quit the muse as soon as some one offers him a position which will provide him with the means for a scanty living. These are a few of many similar distressing cases.

TO HELP THE YOUNG ARTISTS.

But, as the staunch Duncan says in a rather good play called *Macbeth* by one William Shakespeare, "there is no night, that ne'er has a day." A ray of hope has shown up at least concerning the outlook for reproducing artists in Munich. Felix Bergmann, a man high up in industrial circles (the husband of Gisa Bergmann, a very gifted and successful singer of recent discovery), has purchased a large site in the Kaulbachstrasse upon which stands the church of the Old Catholic believers, which had become too small for the congregation. At enormous cost, Mr. Bergmann is having this church entirely renovated, partly re-built and fitted out as a concert-room with modern organ and all sundry appurtenances. Seating-room for about four hundred and seventy-five, and standing-room for about a hundred persons will be provided. This concert hall is to be in charge of a board of trustees composed of men in public life and is to be let nightly free of all charges (including heating, attendants, etc.) to artists who cannot afford to give concerts at their own expense. All receipts, including those for coatroom and the sale of programs, go to the concert giver, who has only to bear the expenses for placarding. More than five hundred applications have already been handed in, but in order to select the fittest—that is to say those who are not only needy but who are also artistically enough gifted and developed to appear in public—a board of examiners has been created to judge of the candidates' merits. The contest, if one may call it so, is open to all comers and not only confined to local artists. The broad-minded action of the donor needs no laudation or comment, it speaks for itself; but it is certainly elevating to think that, even in these times of the most direful distress, when everything and nearly everybody seems to be swamped by the grossest materialism, there are still men who are ready and willing to make sacrifices for art and artists.

THE ORCHESTRA NEEDS ASSISTANCE.

A benefactor is also needed for the *Konzertvereins* orchestra; this institution was founded in 1910 with the financial

aid of Mrs. Katherine Barlow, as successor of the former Kaim Orchestra. When Mrs. Barlow died about a year before the war, she left the *Konzertverein* a legacy of a half million marks and that, together with the regular receipts from smaller supporters and the sale of tickets, would have sufficed to keep the orchestra afloat if things had remained as they were.

(Continued on page 37)

Chicago Opera for Boston Again

Boston, February 13, (By telegram).—The Boston guarantors of the Chicago Civic Opera have agreed to under-



Photo by Lazzalle, Ltd.

MARGUERITE D'ALVAREZ.

the well known contralto, who will be under the exclusive management of Evans & Salter beginning with the coming season. This announcement is consistent with these managers' established policy of handling celebrities and accepting artists only upon conviction of their stellar qualifications. With this addition, Evans & Salter will have four of the most gifted exponents of the branches of musical art: Amelita Galli-Curci, Tito Schipa, Josef Lhevinne and Marguerite D'Alvarez.

write another season of two weeks for that organization in Boston to take place at the end of the Chicago season next year.

(Signed) J. COLES.

Sokoloff to Conduct in London

Cleveland, February 7.—Nikolai Sokoloff, conductor of the Cleveland Orchestra, has received and accepted an invitation from the directors of the London Symphony Orchestra to conduct a concert in Queens Hall, London, on May 17. The Cleveland directors agreed to release Mr. Sokoloff for this engagement.

The invitation is a result of Mr. Sokoloff's appearances with the London orchestra last August, when he conducted two concerts before 40,000 persons in the great Eisteddfod pavilion at the Welsh National Festival at Ammanford. At that time English critics expressed a desire that the Cleveland conductor return for concerts with the London Symphony Orchestra, during the winter season, and a date in January was offered him. Engagements scheduled in America for the Cleveland Orchestra prevented him from ac-

cepting it, however, and the second invitation for a concert in May was a result.

Mr. Sokoloff performed a rather unusual feat with the London Orchestra last August. He had been engaged in America the spring before to conduct one concert, sharing the desk at the festival with Hamilton Harty of the Manchester Orchestra. A few days before the first concert, the Manchester conductor suffered a broken leg, and Mr. Sokoloff appeared at the desk for the two scheduled concerts with only one rehearsal.

PROGRAM ANNOUNCED FOR ATLANTA'S WEEK OF OPERA

Flonzaleys, Denishawn Dancers and Cusi Fan Tutti Visit Southern City—Stone Mountain Reflects Orchestral Sounds Half a Mile—To Be Scene of Amphitheater

Atlanta, Ga., February 1.—The program for the week of Metropolitan grand operas which will be given at the Atlanta Auditorium-Armory, beginning April 23, is as follows: *Romeo and Juliet*, with Bori, Gigli, Rothier and Didur; *Aida*, with Martinelli, Kemp, Scotti, Gordon and Mardones; *Lucia*, with Galli-Curci, Gigli and DeLuca; *William Tell*, with Martinelli, Ponselle, Danise and Mardones; *L'Africaine*, with Kemp, Gigli, Reinhard, Danise or Bohen, Rothier and Didur; *Bohème*, with Bori, Mario, Scotti, Harrold, Rothier and Didur; *Trovatore*, with Ponselle, Gordon, DeLuca and Salazar. Nei her William Tell nor *Romeo and Juliet* has ever been offered in the South. The opportunity to hear Gigli and Barbara Kemp is also welcome, as both will make their first appearance here.

FLONZALEY QUARTET HEARD.

The concert by the Flonzaley Quartet proved to be one of the most delightful and satisfying numbers of the Music Study Club's entire Series Intime.

BUEL B. RISINGER FOLLOWS LOST LOVE.

Buel B. Risinger, who succeeded David Love as leader of the Metropolitan Theater Orchestra, has put forth herculean efforts towards whipping together the organization. His ideas on music for the pictures are keen, comprehensive and original. His men are superly trained and critics have expressed themselves as believing that the Metropolitan Orchestra ranks with the very finest in the country and is setting a new standard for picture orchestras everywhere. The overture to *Mignon* was recently programmed with excellent effect.

DENISHAWN DANCERS GIVE TWO PROGRAMS.

The beauty and color of the production given by the Denishawn Dancers on a most elaborate scale, together with the popularity of the organization, guaranteed them a large assemblage at their recent performance. They also gave a special program before the Junior Music Club.

NOTES.

The truly splendid performance of *Cosi Fan Tutti* offered here by the Hinshaw Company drew a large crowd and was much enjoyed.

(Continued on page 65)

Stransky Resigns Philharmonic Post

On Thursday evening of last week, February 8, Clarence H. MacKay, chairman of the board of directors of the New York Philharmonic Society, announced the resignation of Josef Stransky as conductor of the society's orchestra, a post which he has held since 1911. The announcement came out of a clear sky, as the *MUSICAL COURIER* heard from Mr. Stransky's own lips about two weeks previously that he expected to continue with the orchestra for years. All parties concerned have consistently refused to be interviewed since the announcement was made. Mr. Stransky conducted what turned out to be his last concert with the organization on January 29, and was presented with a wreath by the board of directors.

McCormick Reweds Walska in Chicago

While an orchestra played the bridal march for a party of five in the flower-filled house of the estate of Mr. McCormick's mother in Lake Forest, Harold F. McCormick, head of the executive committee of the International Harvester Company, and his Paris bride, Ganna Walska, Polish prima donna, were remarried on February 13 to comply with the Illinois divorce law.

Wagnerian Opera Festival Opens Here

A large audience attended the Meistersinger premiere at the Manhattan Opera House last Monday evening and applauded an excellent cast and a splendid conductor. A review of the performance will be found in *Variationettes* on page 21.

WHAT TOWN LIBRARIES CAN DO FOR THE MUSICAL YOUTH

by Carl W. Grimm

In the anteroom of my studio is a bookcase containing quite a number of books for pupils to read while waiting for their lesson turn. I notice that the younger students are always glad to read short but interesting musical stories about the great masters and their famous works; musical anecdotes, short histories, sketches of the great performers and descriptions of the various instruments are also appreciated.

In a chat with the superintendent of music in the public schools I expressed the opinion that the public library should provide suitable books for the musical youth. He heartily indorsed this opinion, and with the help of the Board of Education subsequently induced the Public Library to acquire the books suggested in a list prepared by me. It occurs to me that this plan could be adopted by other libraries of our country, and thus help the good cause of music. There are many boys and girls who would like to improve their knowledge of music by reading good books. Try to help them. Perhaps the music club in your town can be instrumental in inducing the library authorities to install in your town library a musical section which will be both instructive and entertaining. Every library should spend a certain sum annually on its music purchases.

Musicians and music lovers should not be indifferent to their responsibilities to their communities, when by concerted action they may have music as a cultural factor adequately represented in libraries. There may be some librarians who might still hesitate to recognize in music intellectual elements not less worthy of attention than science or fiction. On the other hand, librarians themselves interested in the subject, would appreciate requests and helpful suggestions from patrons.

The demand for a music section is due largely to the influence of enthusiastic music teachers. Therefore start in time and persevere. Help create a demand for what the young music students need. It will make your own teaching more enjoyable.

To stimulate and promote an interest in music, special non-technical talks (under library auspices), with pictures and musical selections could be given by the local music clubs or by some influential music teacher. Some libraries pay for musical lectures. Besides music books suitable for the young, piano rolls and phonograph records might be

added, and the library own its own machines. This would be especially recommendable for smaller towns where the opportunities for hearing the world's famous music are limited.

In addition to the librarian's personal work with the young people at the shelves, and the notices posted on the bulletin board, newspaper publicity should also be used as a means of attracting the attention of parents to books that their children should read. Too much time is often wasted on mere fiction books.

The value of a library does not depend upon a mere medley of books, but what it provides for the improvement of its patrons. Libraries are wonderful institutions when they present carefully selected books for their readers, especially young readers. As the young reader grows in musical knowledge so his interest in the library will grow. Then he will call for books of a more serious nature, for technical subjects, biographies, histories, volumes on harmony, counterpoint, interpretation and composition. A progressive library will consider the growing needs of its readers. The larger the collection, the greater will be the patronage of the music section.

Musical periodicals should not be overlooked, because they give the very heart beat of the present day music world.

If the library fund itself could make no provision for a music section, one or more public-minded citizens might be willing to donate this section to the town library, if the idea were properly presented to them.

The list of books I herewith present is intended for the musical youth, and I hope it will prove helpful. I have considered every department that should be represented, even American music, upon which I always lay stress. It is surprising to see how many excellent books on music our country has produced in this particular field.

A choice collection of musical books for the young will help lay the foundation for a higher and broader musical education which will develop later into an enduring appreciation and love for the very best in music.

It is during the formative period of life that the seeds of many ideas and aspirations can be so implanted as to influence greatly the development of the future life of the young.

ALEXANDER (J.)—Con Amore.
Poetical introduction to musical instruction.
BACON (Dolores)—Songs every child should know.
BACON (Dolores)—Operas every child should know.
BARNARD (Charles)—The Tone Masters. A musical series for young people.
BOURNE (C. E.)—The Great Composers. Stories of the lives of eminent musicians.
BUTTERWORTH (Hezekiah)—Great Composers. Fully illustrated.
CHAPIN (Anna Alice)—Masters of Music: Their Lives and Works. Entertaining sketches of twenty great composers.
CHAPIN (Anna Alice)—The Story of the Rhinegold. Told for young people.
CHAPIN (Anna Alice)—Wonder Tales from Wagner. Told for young people. With musical examples.
CRAWFORD (Aethel B.) and CHAPIN (Alice)—Letters from Great Musicians to Young People. Sprightly written imaginative epistles in which the supposed writers give characteristic accounts of themselves and their works. A book for children.
CRAWFORD (Rebekah) and SILL (Louise Morgan)—Musicians in Rhyme for Childhood's Time. The biographies of famous musicians told in simple verse addressed to children.
CROWEST (Frederick J.)—The Great Tone-Poets. Written in a style interesting to the general reader, as well as the musician.
DOLE (Nathan Haskell)—A Score of Famous Composers. Especially adapted to young folks.
DUFF (Grace Shaw)—The Story of Major C and His Relatives. Being some lessons in harmony to a little child.
EHRICH (A.)—Celebrated Pianists of the Past and Present. Includes American pianists.
EHRICH (A.)—Celebrated Violinists, Past and Present. A collection of eighty-nine biographies with portraits.

FROST (W. H.)—The Wagner Story Book. Flightlike tales of the great music dramas. Illustrated.
GATES (W. Francis)—Pipe and Strings. Historic and descriptive sketches of the origin and development of the organ; the evolution of the pianoforte; the violin and its ancestry.
GILMAN (Bradley)—The Musical Journey of Dorothy and Della. Tells a fanciful interesting story; illustrates and lights up the rudiments of music.
GUERBER (H. A.)—Stories of Famous Operas. With illustrations.
GUERBER (H. A.)—Stories of the Wagner Operas. Numerous illustrations.
LAHEE (Henry C.)—Famous Pianists of Today and Yesterday.
LAHEE (Henry C.)—Famous Singers of Today and Yesterday.
LAHEE (Henry C.)—Famous Violinists of Today and Yesterday.
LILLIE (Lucy C.)—The Story of Music and Musicians for Young Readers. Illustrated.
MAUD (Constance)—Wagner's Heroes: Parsifal, Hans Sachs, Tannhauser, Lohengrin. With illustrations.
MOORE (A. W.)—For "My" Musical Friend. Practical essays on music and music study.
RAU (Heribert)—Beethoven. A biographical romance.
RAU (Heribert)—Mozart. A biographical romance.
SMITH (Hannah)—Founders of Music. Life sketches for young readers.
ROWLANDS (Walter)—Among the great Masters of Music. Finely illustrated. (Dana Estes Co., Boston.)
SCOBEE (Kathrin Lois) and HORNE (Olive Brown)—Stories of Great Musicians. (American Book Co., Cincinnati.)
RUSSELL (Henry)—Cheer! Boys, Cheer! Memories of men and music.
SCHUMANN (Robert)—Advice to Young Musicians.

SMITH (Fanny Morris)—A Noble Art. Three lectures on the evolution and construction of the piano. With numerous illustrations.
STIELER (J.)—The Great Composers. Instructive chapters on Handel, Bach, etc., brightened by anecdotes, dialogues and numerous illustrations.
TAPPER (Thomas)—The Child's Music World. Being some chapters in the story of music.
TAPPER (Thomas)—First Studies in Music Biography. With numerous portraits, etc.
TAPPER (Thomas)—Music Talks with Children.
TAPPER (Thomas)—Pictures from the Lives of the Great Composers, for Children.
TAPPER (Thomas)—The Music Life and How to Succeed in It.
UPTON (George F.)—Mozart's Youth.

Anecdotes

CROWEST (Frederick J.)—Musicians' Wit, Humor and Anecdote.
GATES (W. Francis)—Anecdotes of Great Musicians.

Histories

COOKE (James F.)—History of Music.
MAKEY (J. C.)—Young People's History of Music.
ROWE (Geo. H.)—The Young Folks' Musical History Club. In the form of a story describing the organization and proceedings of a reading club, the author touches upon the main points of the history of music from the earliest times.

American Music

ELSON (Louis C.)—The National Music of America and Its Sources.
HUGHES (Rupert)—Contemporary American Composers.
GILMAN (Lawrence)—Edward MacDowell. With many illustrations and facsimiles.
LAHEE (Henry C.)—Grand Opera in America.
PRATT (W. S.)—American Supplement to Grove's Dictionary of Music. [A: we may be permitted to add that a subscription to the MUSICAL COURIER would not be out of place.—The Editor.]

Harry Harkness Flagler, Mrs. Simon Frankel, Mrs. Barton French, Col. Michael Friedman, Virginia D. H. Furman, Hamlin Garland, Mrs. Charles Dana Gibson, Mrs. Isaac Gimbel, Harry F. Guggenheim, Wm. D. Guthrie, Mrs. Millie R. Hambur, Mrs. John Henry Hammond, Mrs. Montgomery Hare, John F. Harris, Mary Garrett Hay, Charles Hayden, August Heckscher, John H. Kahn, Daniel Kops, Mrs. Helen Hartley Jenkins, Otto H. Kahn, Daniel Kops, Mrs. James Lees Laidlaw, Arthur Lehman, Louis S. Levy, William Loeb, Jr., Elisabeth Marbury, Albert G. Milbank, Mrs. Clarence Millhaer, Mrs. Wm. Fellows Morgan, Frank A. Munsey, Judge Morgan J. O'Brien, Grace Parker, Mrs. Herbert Parsons, Mrs. Francis K. Pendleton, Dagmar Perkins, James H. Post, Virginia Potter, Mrs. John T. Pratt, Albert Rifkin, Louis F. Rothschild, John D. Ryan, Thomas F. Ryan, Mrs. Charles H. Sabin, Mrs. Jacob H. Schiff, Charles M. Schab, Mrs. Mary K. Simkovich, Gertrude Robinson Smith, James Speyer, Mrs. J. Bentley Squier, Mrs. Benjamin Stern, Frank V. Storrs, Mrs. S. W. Straus, Mrs. Charles L. Tiffany, Mrs. Samuel Untermeyer, Mrs. Coffin Van Rensselaer, Mrs. W. K. Vanderbilt, Lillian D. Wald, Felix M. Warburg, Maude Wetmore, Louis Wiley, Mrs. Lewis S. Wolff.

Chopin as Revealed by Cortot

"Play six Chopin etudes every morning," is Alfred Cortot's advice to pianists, "for in these works is contained every means of controlling modern technical difficulties." Mr. Cortot is artistically descended from the famous Poles, having studied with one of his pupils. In the combination recital-lecture-criticism class which he held recently at New York's David Mannes Music School, he revealed the great Chopin as the forerunner of modern piano technic, as one who gathered in his works all that had been discovered and evolved in execution on the instrument and who

himself enlarged upon the material of his predecessors and contemporaries. The etudes were the subject selected by Cortot for his Chopin evening, one in a series being given at the school.

"In these etudes," he said, "were produced works which not only embrace every essential and intricate detail of piano technic, in contradistinction to those written prior to and contemporary with his own time and which contained only fundamental details, but works which are also of great artistic value. Only genius could accomplish such a remarkable union. Remember, in these etudes, there is always melody, even in what seems purely passage work; remember that the rubato must be reasonably balanced, and especially remember that they are the work of a man barely twenty years of age and whose spirit was impassioned, youthful and exalted."

The French pianist discussed Chopin's own technic and said that the composer had played chromatic passages with the fourth and fifth fingers, as is necessary in the etude opus 10, No. 2, and advised his hearers always to use this fingering in playing chromatic passages in Chopin, instead of employing the first, second and third fingers as is customary today.

AMERICAN ORCHESTRAL SOCIETY TO EXTEND ITS WORK

Will Found Student Orchestras in Other Cities—Unusual Opportunities Offered Composers

The American Orchestral Society, Inc., whose educational efforts have attracted the attention of many musicians in New York, is preparing to extend the field of its work throughout the country, in the hope of creating new symphony orchestras and at the same time creating musical audiences of the highest type.

This organization, which was founded two years ago by Mrs. E. H. Harriman, will operate in five spheres. Its five-fold purpose is to give orchestral players opportunities to acquire symphonic routine, to give future conductors opportunities to direct orchestras, to give soloists practice with orchestral background, to offer to young composers facilities for orchestral hearings of their compositions and to create by lectures, illustrated with music, bodies of listeners for orchestral organizations.

The American Orchestral Society is, in a sense, a graduate school of orchestral music. Admission is open to all competent instrumentalists who desire instruction in ensemble work, and, in New York, a certificate of merit is authorized by the State Board of Regents for work accomplished. The instruction takes the form of practice in the American Orchestral Society's orchestra, of which Chalmers Clifton is the present conductor. This organization is not connected with any other symphonic body, and its free recitals serve the end of providing public appearances not only for players but also for assisting soloists and for student conductors. The American Orchestral Society looks forward to establishing similar student orchestras, under the direction of trained conductors, in many cities, and these orchestras, it is hoped, eventually will become self-supporting municipal organizations. Players trained in New York by the society will be sent to cities in which municipal orchestras are established to serve as a nucleus about which a local organization is to be built. Conductors, also trained by the society, will be furnished.

At present there are twelve students in the conductors' training class. Their course of studies includes score-reading, baton technic, orchestral discipline, interpretation and the many other problems which confront the director of a symphonic body. All of these students are thoroughly grounded in the essentials of music, and many have had experience in conducting small orchestras. It is interesting to note that at least three of them are men who have been successful as leaders in musical comedy theaters and who, by affiliation with the American Orchestral Society, are seeking to apply their gifts in the higher forms of music. Frequent rehearsals with the society's orchestra supplement theoretical instruction. It is the hope of the society that these young American conductors eventually will find permanent posts with municipal orchestras.

Solo performers will find in the society an organization capable of offering that rare thing—practice with orchestra. Artists whose abilities have been approved by an audition committee may have the privilege of appearing with the orchestra, thus benefiting not only the soloist but also the orchestra as well, for the society recognizes the necessity for training in the delicate task of supplying proper orchestral accompaniments for solo artists.

For composers the society offers something in the nature of a musical laboratory where orchestral manuscripts may be heard and tested. A committee passes on all such works submitted, and those that show sufficient promise are performed by the orchestra. The orchestral performances give the composer something that is infrequently granted to the unrecognized creative artist—an opportunity to hear the orchestral effects which he has set on paper. Many compositions which at present must lie on the shelves for many years awaiting a hearing will be performed for the benefit of the composer; it is hoped that the manuscripts submitted to the society will indicate that there are many worthwhile works for orchestra ready for a preliminary performance, at least.

The society has founded a course of lectures on the instruments of the orchestra, given by Gerald Reynolds, with demonstrations of the instruments themselves by symphony musicians. These lectures have been approved by the Board of Education in New York, and the society plans to establish similar courses in many other cities. These lectures culminate in a full orchestral recital, at which all of the musical details explained in previous sessions are put in practice. Further details of the society's plans for expansion will be announced shortly.

Next Paderewski Recital April 22

George Engles has arranged an additional New York recital for Paderewski, to be given in Carnegie Hall, Sunday afternoon, April 22, following the return of the Polish pianist from his transcontinental tour. This recital will mark Mr. Paderewski's fifth appearance in New York since his return to the stage. His metropolitan concerts to date include two recitals and two appearances as soloist with the New York Symphony Orchestra.

New Interest in Goldman Concerts

The Goldman Band Concerts which are to take place in Central Park this summer, instead of on the Green at Columbia University, will be given under the auspices of a citizen's Committee which has been considerably enlarged. The committee which is headed by Mrs. Daniel Guggenheim as chairman, contains the names of prominent people in all walks of life, and shows in what esteem the concerts are held. Mrs. Guggenheim has been personally and actively interested in these free concerts since their inception five years ago. Mr. Goldman is indeed fortunate to have the endorsement as well as the moral support of such a representative committee, and the present plans indicate that the sixty free concerts of the coming season will reach even a greater number of people than in previous years. Mr. Goldman, who is the organizer of this series of concerts, will again be in charge as conductor and manager. Noted soloists have been engaged and a series of remarkable festival programs arranged which will appeal to all classes of people.

The new committee includes the following names:

Citizens' Committee—Mrs. Daniel Guggenheim (Chairman), Mr. Murry Guggenheim (Vice-Chairman), Mrs. Alexander Kohut (Secretary), Mrs. William Laimbeer (Treasurer), Prof. Felix Adler, Mme. Frances Alda, Mrs. Francis MacNeill Bacon, Mrs. Rogers H. Bacon, Mrs. Courtlandt Barnes, Hon. Philip Berolzheimer, Stephen Birch, Mrs. John Blar, George Blumenthal, William C. Breed, George T. Brookaw, Francis H. Brownell, Mabel Choate, Mrs. Arthur B. Claffin, Joseph Clendenin, Thomas Cochran, Prof. John J. Coss, Mrs. Paul D. Cravath, Walter Damrosch, Leo L. Doblin, Pierre S. Du Pont, Dr. James C. Egbert, Dr. John L. Elliott, Louis L. Firsi, Dr.

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Seventh Installment]

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Americanisms

It should certainly not be forgotten by those who desire either to write or to understand the American popular music of the day in its orchestral form that these jazz orchestrations aim chiefly at burlesque. Everything that is added to them by way of orchestral effect is in burlesque imitation of the serious. The whole thing is a joke, and the better the joke the better the orchestration. This is noticeable as well in mock sentiment as in Oriental effects, imitations of modernism with series of consecutive fifths, chromatic parallel passages (treated in the *Perfect Modernist*, page 18), not to speak of glissandos on the trombones, laughing effects on the trombone, trumpet or saxophone, "stop time," actual full bar pauses (exaggerated "stop time" with the counterpoint omitted), and so on and so forth.

Arrangers have showed much ingenuity in inventing new effects, and, of course, the "ad lib" jazz players who, like the far-famed Hungarians or Magyars, make up their parts as they go along, have added their quota to the inventions, all of which have been subsequently used by the skilled and scholarly arrangers. (It may be well to remark here that, though the Magyar orchestra is "far-famed," the American jazz player, who has the skill and musicianship (perhaps instinctive) to make his own parts, is not far-famed but ill-famed and constantly the butt and victim of the moralist.)

Orchestra parts in American popular music are marked in plain English and so carefully marked that the player knows what is expected of him and how his part is related to the whole. This is a very important point and must be observed by arrangers. For instance, one finds such notes as Solo, Melody, Obligato, Voice, Chorus, Refrain, Break, etc.

These all have a definite and important meaning. "Solo" means that the part is taken alone and therefore must be played and not interfered with by breathing space or playing other parts or cues that may impress the player as more important. It is a clear warning of responsibility. "Melody" means that the notes are the melody notes, and the player uses his own judgment as to whether or not to play them, according to whether some other instrument is playing them or not. (Except "C Melody Saxophone," which has another meaning altogether.) "Obligato" is used in the same sense as an obligato to a song—what in the vernacular is known as a "second" or "alto," though it is neither. Very often the melody part and the obligato part will be found on the same sheet and the player takes his choice. It also acts as a warning that this is not an inner orchestra part, but prominent, to be played with a proper amount of force and expression. "Duet" is often used in much the same way, especially when two of the same instruments, two trumpets or two saxophones, have a duet, generally consisting of melody and obligato. "Voice" simply indicates the beginning of the melody after the introduction, and is most needed where there is a soloist, so that the players may subdue their parts and also so that they may follow the soloists, especially when the soloist comes in on the wrong beat or bar, in which case all of the orchestra players instantly jump to the "voice" mark. "Chorus" and "Refrain" mean the same thing, and these words are placed at the beginning of that part of the composition, which is played with a different expression from the "Verse" part, and generally played three or four times with different printed orchestrations and numerous "ad lib" orchestrations by the players themselves. "Break" means a short final coda, generally of the slap-stick variety, noisy and fast and comic. There is also in professional copies (printed for the use of vaudeville singers) what is known as the "Patter" and used, like the "Special Chorus," by dance players to enliven the proceedings. A section of patter and special chorus is given in Ex. 17 and 15.

As to markings on the parts, a few of them will be quoted so that the student may know what may be done. He may add as many additional effects as he can think of, only he must be sure that they will really work, are not too difficult, and are set out in plain and comprehensive language. To begin with there is "1st time," "2nd time," "last time"—plain enough and not to be misunderstood. Associated with these is the dynamic indication "p-f," which means that the passage is to be played first soft then loud. (It would mean something quite different in serious music.) If there is any variation in this it must be marked. For instance "both times p," which refers to a single bar or phrase in an otherwise forte repeat. The point is that the marking must be clear and not ambiguous.

Here, for instance, is a "Railroad Effect." It is so marked and followed by "Sandpaper—Choo! Choo! Choo! Choo!" with the notes written in for the tempo. Also the railroad effect includes such indications as "Train Whistle" and "Train Bell," so that the player knows exactly what effect he is expected to produce. Then, again, the laughing effect on the cornet, trumpet or trombone must be written so as to be a real guide to players who are not thoroughly familiar with it—"Laughing Cornet—ha! ha! ha! ha! ha!"

This laughing effect may also be fairly well imitated on the saxophone, and to some extent also on the clarinet, but is best on the trumpet, cornet or trombone. It is most effective on descending chromatic passages, though also used in ascending scale passages, and it is almost always written in a rhythm opposed to the rhythm of the piece, i. e., six quarter notes in a four-quarter bar, or five notes to the beat—tempo effects that are in frequent use even with-

out the laughing effect. A good example will be found in the Wabash Blues (Feist). The trumpet should be muted.

"Cor," when used in popular orchestrations, means "cornet." In serious music it is more likely to mean "corno," which is the Italian word for horn. Cornets were invariably used in American popular music until quite recently, and are still in frequent use, so that parts are found marked about equally "cornet" and "trumpet," sometimes "cornet (trumpet)" or "trumpet (cornet)." The instruments are so nearly the same that for practical writing or hearing no distinction need be made. In serious music trumpet parts are generally found written for F trumpets, but players seem to prefer the B flat instrument, and all popular music is written for trumpets or cornets in B flat, very occasionally A, in which case the player will often use the B flat instrument and transpose, just as in symphony orchestras, players will use the B flat instrument and transpose from the part written for the instrument in F.

This use of the B flat instruments, both clarinet and cornet or trumpet, becomes a necessity in the system now adopted by dance and movie orchestras. The dance orchestra nearly always plays a different piece by way of "encore," so that obviously the player has not time to change his instrument, and in the movies there is a sudden jump from one piece to another to accompany the action on the picture, with no time for a change. In both cases the leader simply gives a sign to his players and they instantly make the jump. There is an understanding between the players and the leader which puzzles and confuses the beginner and makes him wonder how it is all managed so smoothly.

In popular music brass parts are not marked in Italian "consordino," "senza sordino," but simply "muted," "open." American writers should adopt that system for all musical (orchestra) signs and indications except the tempo signs, because players in American orchestras are of all sorts of nationalities and many of them understand Italian only to the extent of the tempo signs: Andante, Allegro, etc. To many of them such indications as, for instance, "gritato," "cupo," "ruvido," "calando," and the like, would simply mean nothing at all. Most American players, no matter what their nationality, understand English. However, there is no good English substitute for "pizz" for the strings, and "gliss" for strings, trombone and harp, the first meaning that the string is to be picked or plucked, not bowed, and the second meaning a slide: There are also no English substitutes for D. S.—"from the sign"—and D. C.—"from the beginning." Also "8va." must be used. But popular music uses the sign "8va. lower," or "8va. higher," if there is any possibility of doubt (not 8va. bassa.). Indications in English also are such as "8va. for dancing," "2nd time 8va." In other words, the most familiar terms have acquired a special meaning and a substitution of English for them would simply cause confusion and misunderstanding, but they are supplemented by English directions.

The word "natural" is always used in all instruments to indicate a return to a normal or natural way of playing. For instance, in the strings, "with back of bow," is followed by "natural." Sometimes, when the passage is of short duration, a dotted line follows the indication, a sort of bracket over the notes to be affected. The special mode of playing them ends with the end of this dotted line, generally with a little hook. The term "natural" is then not needed. The same applies to the word "loco" which follows "8va," but there is no need to make a dotted line over an entire passage which is to be played an octave higher, as is sometimes done. The player himself has intelligence enough to know what is intended, and it only annoys him and makes him play carelessly to deviate much from the accepted custom.

So the strings will read "with back of bow" followed by a dotted line and hook, or by the word "natural," but not by both.

Horn parts are sometimes marked "muted," sometimes "with metal mute," sometimes simply "closed," which means that the hand is used for a mute, sometimes with a cross over the note + which indicates a peculiar kind of brassy accent or sforzando. At the end of a closed or muted passage the word "open" is used. After the cross no further indication is necessary, as this only applies to the note over which it is placed.

In cued-in parts it is generally best to put the name of the instrument cued and also whatever indications may apply to it, so that the substitute player may know what is expected of him. For instance, "muted trumpets," not merely trumpets. Or "muted trumpets, laughing effect," which can then be imitated on whatever instrument gets the cue. Sometimes, however, the cue is just marked "wind" or "strings," which is sufficient if no special effect is intended. Only this is to be remembered: the player who is expected to play the cue does so in the absence of some other instrument. The part is, therefore, best clearly marked so that he may know whether that particular instrument is missing or not. The reason "wind" is used is because the parts will all be cued in all the wind parts, so that if there is any wind instrument present he will play the missing part, which will only be taken by other instruments in the absence of all wind. Another good reason for the use of such general terms as "wind," "strings," "brass," is when they have a chord, or an entire passage in chords or double notes, where it would be both difficult and useless to indicate the details of the instrumentation in the cues. Popular orchestra parts must not be made too complex with superfluous indications, as most of such music is read more or less at sight, at least without any very careful rehearsing.

[To be continued]

Metropolitan Opera Company

WILHELM BACHAUS DELIGHTS LARGE AUDIENCE AT METROPOLITAN SUNDAY NIGHT CONCERT

Pianist Appears as Guest Soloist, with Florence Easton, Taucher and Schuetzendorf Also Sharing the Evening's Honors
—Cosi Fan Tutte, Samson and Delilah, Faust, Tannhäuser and William Tell Repeated, with Usual Large Audiences in Attendance

COSI FAN TUTTE, MONDAY, FEBRUARY 5.

Mozart's delightfully tuneful and piquantly roccoco little opera again gave unalloyed artistic enjoyment to discriminative music lovers and it was played superbly by the orchestra and led tastefully by Bodanzky.

As for the singers, their work in this Mozart classic has been praised often and deservedly. They were Mmes. Easton, Bori, and Peralta, and Messrs. Meader, De Luca, and Didur. They warbled entrancingly and they acted with irresistible spirit.

SAMSON AND DELILAH, FEBRUARY 7.

Margaret Matzenauer held the spotlight in Samson and Delilah, Wednesday evening, when she sang and acted the role of the temptress delightfully.

The two names—Matzenauer and Delilah—have long been linked together, and the contralto knows the part as few others do. Her singing of My Heart At Thy Sweet Voice was very effective. As Samson, Martinelli maintained the high standard he has always adhered to and his work was well done. Clarence Whitehill, as The High Priest; D'Angelo as Abimelech; Mardones, as The Old Hebrew, each deserves a share of the credit for the fine performance. Hasselmans again showed his skill at the conductor's desk.

FAUST, FEBRUARY 8.

"Faust, long deferred, maketh the heart sick"—or perhaps it doesn't. Anyway, though this was the first performance of the season of the indestructible Gounod masterpiece,

which has been shelved in favor of Romeo and Juliet, the house was not quite full to hear what was really an excellent performance. Mme. Alda was Marguerite. Her voice this season seems stronger and fresher than it has for several seasons past and she sang the heroine with thorough effectiveness and acted with intelligence. Edward Johnson, making his first appearance at the Metropolitan as Faust, proved once again what a splendid artist he is from every standpoint. One believes in everything that Mr. Johnson does, no matter how artificial the role in which he appears. Something stuck in the first scene, and though Faust's age and character may have changed all of a sudden at the devil's command, his whiskers and robe stuck to him until the curtain fell. Rother was a solemn and ponderous devil. Danise lent his rich voice and splendid singing in the role of Valentin and made it exceedingly effective. Ellen Dalossy was a charming looking and charming singing Siebel, while Kathleen Howard seemed right at home as Marthe and Paolo Ananian sang the few measures of Wagner. Hasselmans conducted a performance that had real spirit.

There were some slight changes in the stage management. Instead of coming in like the West Point Cadets in a dress parade, the field forces brought back their wives and children with them. The church had a new back drop, too, and Marguerite was not quite as lonesome in its cold depths as usual, owing to the presence of more merry villagers than we have been accustomed to. Also the candlestick had a suspicious number of branches for a Catholic country.

TANNHÄUSER, FEBRUARY 9.

It was a delightful performance of Tannhäuser which the Metropolitan presented Friday evening. Jeritza was an ideal picture to look upon and her singing was all that the enthusiastic audience expected. Curt Taucher made much of the title role and Paul Bender (Landgraf Hermann), Clarence Whitehill (Wolfgram), George Meader (Walther), and William Gustafson (Reinmar) were particularly effective in their respective parts. Carl Schlegel was Biterolf; Max Bloch, Heinrich, and Matzenauer, Venus. The four Pages were Grace Anthony, Cecil Arden, Charlotte Ryan, and Grace Bradley. Bodanzky conducted.

WILLIAM TELL, FEBRUARY 10 (MATINEE).

A splendid repetition of William Tell attracted a capacity audience on Saturday afternoon, the cast being the same as heretofore with but one exception—Italo Picchi replacing Didur as Gessler; he handled the role extremely well. Martinelli d.d. some of the best singing in recent years as Arnold, which is saying a great deal in consideration of the demands of the part. The tenor seems to be in especially fine fettle these days and gave much to delight the ear. Ponselle, as Princess Mathilde, repeated her finished impersonation of the role, lending her rich and luscious voice to her music in a manner that aroused the enthusiasm of the vast audience. As for Danise, his William Tell is a splendid characterization, both vocally and histrionically. Sundelius, as Jemmy, was capital, being admirably suited to the part.

All in all the performance was highly interesting and the audience showed its appreciation. The cast follows: (Gessler) Picchi, (Rudolph) Bada, (William Tell) Danise, (Walter Furst) Mardones, (Melchthal) d'Angelo, (Arnold) Martinelli, (Leuthold) Picco, (Princess Mathilde) Rosa Ponselle, (Hedwig, Tell's wife) Flora Perini, (Jemmy, Tell's son) Marie Sundelius, and (Rudolf) Max Bloch. Gennaro Papi conducted.

SUNDAY NIGHT CONCERT, FEBRUARY 11.

Of unusual interest was the program offered on Sunday evening, February 11, to an audience which included many standees. Wilhelm Bachaus was the guest soloist whose magnificent artistry was given full play in the Saint-Saëns concerto No. 2, and a group which included the Chopin ballade in E flat, the Liszt concert study in D flat and the Schulz-Evler arrangement of the familiar Blue Danube Waltz of Strauss. He was accorded a veritable ovation which tended at times to overcome the "positively no encore allowed" rule. The other soloists on the program were Florence Easton, soprano; Curt Taucher, tenor, and Gustav Schuetzendorf, baritone.

The beauty and power of Miss Easton's voice and her gracious personality never fail to charm, and in the aria of Suzanne, from Mozart's Marriage of Figaro, and Ocean, Thou Mighty Monster, from Weber's Oberon, she scored a genuine success. The second number was delivered in

VIVIAN WILLING,

soprano, who sang a group of Rhea Silbert's songs at the Seyville Club which met at the home of Mrs. Louis De Veau on the afternoon of February 1. The group included: The Theft, The Message, Samson Said, Wild Geese and Fairy Tales.



English—and English which could be understood, a fact worthy of special comment.

Mr. Taucher gave two Siegfried numbers, and Mr. Schuetzendorf offered The Two Grenadiers of Schumann. Under the able leadership of Giuseppe Bamboschek, the orchestra gave a splendid reading of the Tannhäuser overture, a Glazounoff suite and the bacchanale, L'Automne, by the same composer. The suite is divided into four movements; the prelude draws the picture of a castle on the coast against which the ocean is dashing, within which, oblivious to the rising tide or the howling of the tempest, two young people are abandoning themselves to the unutterable happiness of their love. This is followed by a scherzo, the scene changing to the stage of a street theater where strolling players are performing a Danse Macabre. Death comes on the scene playing the violin and invites one after another to tread the final measure with him. The third movement is the Serenade of the Troubadour and the fourth deals with the Crusaders. The work was excellently performed, Conductor Bamboschek and his men well deserving the hearty applause which was accorded them.

Walter Spry Wins Chicago Praise

Walter Spry's annual Chicago recital recently elicited the following praise from the press, for this distinguished pianist and teacher:

Heard in a group of works by Schumann, Schubert and Chopin, he was at the top of his ability, playing with excellent tone and marked trend toward projecting the romantic feeling of these pieces. —Tribune.

Mr. Spry gave his annual recital yesterday afternoon and was in excellent form. His playing is always musically, with appreciation of the musical values and a sincere manner of setting them forth. —Post.

In the Intermezzo from Schumann's Faschingschwank, the ballet music from Rosamunde and Impromptu in A flat by Schubert and in the Nocturne in C sharp minor and Polonaise in A major by Chopin, Mr. Spry brought forth his musical tastes, his clear and well conceived interpretative ideas and his scholarly attainments. It was a representative exposition of good piano music. —Daily News.

Walter Spry counts many friends and admirers in Chicago. They were all present at his recital at the Playhouse to assure him that his talents have not deteriorated nor has their loyalty. He played the Bach-Tausig difficult organ Toccata and Fugue composed by Papa Bach for hands and feet. Mr. Spry's two hands were equal to their task, and pedaling and tone supplied all the needed bigness and resonance. —American.

Walter Spry, playing music by Liszt and Mendelssohn, showed that most agreeable of qualities with which music of the old composers, or the new for that matter, can be played—a warm and rounded tone. The music was modeled with a richness of spirit, and played with modesty. There was a large and appreciative audience. —Journal.

Marian Coryell on Tour

Marian Coryell, composer-pianist, recently visited Princess Watawaso's tribe—the Penobscots—to gather Indian melodies. At present she is on tour with Princess Watawaso through Michigan, appearing in many schools and colleges throughout the state. Following is the type of program they offer: Songs—The Sacrifice (Oneida Prayer), Lieurance; A Crow Maiden's Prayer Song (Crow), Lieurance; Her Shadow (Ojibway), Cadman. Songs—The Medlar Tree, Springtime, and Goodnight, Marian Coryell. Piano—Three valses, Espagnol, Du Nord, and Coquette, Marian Coryell. Songs—By the Waters of Minnetonka, Lieurance; Apache Medicine Chant, Invocation to the Sun-God, Lover's wooing or Blanket Song, Troyer; and Penobscot songs, legends and dances.

New York String Quartet in Third Recital

The New York String Quartet will give its third and final subscription concert of the season at Aeolian Hall on March 1. The quartet has presented two novelties at its previous concerts, a quartet by Novack, and a Meditation by Suk on an Old Bohemian Choral, respectively, and will offer another novelty at this concert to be announced shortly.

Barclay a Busy Baritone

John Barclay will appear as soloist with the Detroit Orchestra under Ossip Gabrilowitsch at Detroit on February 18. On March 1, he will sing in joint recital with Helena Marsh at Harrisburg, Pa., and on March 4, will be heard in recital in Lancaster, Pa., giving a varied program.

Summy Publication on Organ Program

Sumner Salter's Souvenir, published by the Clayton F. Summy Company and used by many prominent organists, was played recently in a recital program given by Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, Ohio.

Stephen Sobolewski in America

Stephen Sobolewski, baritone, is now in America under the management of Alfredo Martino. Mr. Sobolewski has won success in recital both here and abroad.

Next City Symphony Free Concert February 22

The next free concert of the City Symphony Orchestra in Cooper Union will take place Thursday night, February 22.

Corigliano to Give Recital

John Corigliano, violinist, announces a recital at Carnegie Hall, February 18.

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In Concert

THE SENSATION OF 1922-23

In Opera

JOSEPHINE LUCCHESI

COLORATURA SOPRANO

Over all North America
Critics Exhaust Superlatives
in Praise of

"THE AMERICAN NIGHTINGALE"

Lucchese brought her hearers to their feet last night at the Manhattan Opera House with a coloratura of velvet quality and range rarely heard. As Gilda she carried all before her.—*The New York World*.

The audience once more displayed its love of skyscraper notes, going wild over Lucchese's achievements in this line.—*New York Evening Post*.

Miss Lucchese's singing won the greatest applause for individual work. The audience called Miss Lucchese before the curtain fourteen times.—*New York Globe*.

Not since the days of Tetrassini's brilliant exploits of technical song has a singer received such an ovation at the Metropolitan Opera House as was accorded Josephine Lucchese. The audience went wild with enthusiasm.—*Philadelphia Record*.

There was an ovational demonstration in the beautiful singer's honor such as only comes when an audience, surfeited with the usual, is suddenly aroused by an exhibition of the phenomenal.—*St. Louis Daily Globe-Democrat*.

Josephine Lucchese was accorded an ovation seldom tendered any artist.—*The Buffalo Courier*.

She painted a picture of the unfortunate Violetta which brought not only encores but ovations.—*The Detroit Journal*.

A Gilda seldom heard beyond the walls of the Metropolitan Opera House.—*The Washington Times*.

Lucchese scored a vocal success and received a thunderous ovation.—*Pittsburgh Post*.

Miss Lucchese attained her triumph in the Mad Scene. The audience sat in breathless admiration only to break out into a riot of applause as the last sweet notes floated through the hall.—*Quebec Chronicle*.

Lucchese completed her triumph yesterday, when on several occasions she literally "stopped the show."—*Saskatoon Phoenix*.

Her command of coloratura intricacies is well-nigh masterly.

And she assuredly merited the ovation her singing evoked. Her artistry triumphed.—*Seattle Post-Intelligencer*.

Her singing drew bursts of almost ecstatic applause.—*San Francisco Daily News*.

Her rendering of the "Caro Nome" provoked the audience to tremendous enthusiasm.—*Daily Providence, Vancouver, B. C.*

She stopped the show last night when she sang "Caro Nome."—*Los Angeles Examiner*.

A riot of applause broke out. The audience realized that Josephine Lucchese had given it one rare glimpse of that elusive thing—beauty.—*The Record, Denver, Colo.*

Josephine Lucchese possesses one of the marvelous voices of the time.—*Fort Worth Record*.

BOOKED SOLIDLY TILL JUNE
A FEW AVAILABLE CONCERT DATES
FOR THE 1923-24 SEASON



Miss Lucchese advanced through a prodigious program of operatic arias and songs which would have taxed the powers of a Tetrassini or a Galli-Curci, but which left this talented young singer absolutely undisturbed by the proceedings.—*New York Sun*.

A Nightingale, an Orchid, a Woman.—*San Francisco Call and Post*.



San Antonio girl greatest Violetta since Melba's day.—*San Antonio Light*.
Lucchese is a perfect Violetta from every point of view.—*Washington, D. C., Evening Star*.

Exclusive Management
DANIEL MAYER
Aeolian Hall, New York



Miss Lucchese (Lady Harriet) sang divinely. In her purity of intonation, her absolute inerrancy of pitch, her beauty of diction, she seems destined to be the true successor to that great artist, Marcella Sembrich. None who heard her could ever forget her.—*The Philadelphia Inquirer*.



She is certainly one of the finest Gildas heard here of late years. At least one listener prefers her voice, because of its quality, to Galli-Curci's.—*Boston Globe*.

Personal Representative
ADOLFO CARUSO
Harrison Bldg., Philadelphia

PARIS—THE CITY OF LIGHT—ENJOYS VARIETY OF ENTERTAINMENT

German and French Temperament—Rosenthal a Wizard Among Pianists—What Paris Sees and Hears—The New Exotic—Hissing Honegger—The New Musical Entente—The New Opera—Many Orchestras—Stokowski's Triumph

Paris, January 15.—Your Berlin correspondent blew into Paris a week ago and is blowing out again today. Eight days in the City of Light: to a man living in Berlin this is like a sunbath after months of rain. One comes to life again. And Paris, the city of our youthful dreams...

A journey from Berlin to Paris, though not as fast and as comfortable as in pre-war days, is—or, rather, can be—quite agreeable again. You have your choice of two trains; one is the International, which, coming from Warsaw, is supposed to leave Berlin at two, but never gets in much before four, owing to the affectionate encounters with the customs officials at the Polish border. This is the favorite train for profiteers and privateers of indeterminate nationality, political chameleons of central and east European origin that automatically take on the color of the victorious country (Czecho-Slovak passports abound). You have the privilege of sharing a sumptuous first-class sleeping compartment with one of these gentlemen, for which you pay one-third again as much as on the ordinary train, where you are left alone with your money or your thoughts. Being

of an economical turn of mind I preferred my solitude, especially after a recent experience, the recollection of which still gives me a distinct pain in the region of my breast pocket.

GERMAN AND FRENCH TEMPERAMENT.

But even this modest style trip is not without the possibility of adventure, as my own case proves. I expected terrible things: from the ferocity of the German customs officials suspecting me of complicity in the flight of capital, but they hardly took notice of me. (Who said anything about German psychology?) The Belgians were hardly more solicitous and I was put definitely at ease, when suddenly the French, who have evidently captured, among other things, the famous German thoroughness, went through my luggage with a diabolical technic of destruction, or distribution, exhibiting my most private belongings, shirt by shirt, to the populace. I was distressed, and rather illogically took out my wrath on my suitcase, which promptly rebelled, rebounded from the rack and smashed the car window.

In Germany this would have caused no end of excitement and altercation, for the Germans are a temperamental race. But the calm of the Frenchman, especially since the war, is admirable. "Ca fait 28 francs," the conductor said simply, handing me a little bill. I paid it. And the cold evening air coming in through that windowless compartment cooled my temper, too. In the corner of my compartment sat a Korean couple on a honeymoon. They seemed not to freeze. It was a dreary ride.

THE CITY OF LIGHT.

The lights of Paris made one forget it. No city is so prodigal with light. In New York we leave lighting to private business, chiefly the advertising business. The city of Paris, on the other hand, decorates its avenues with brilliant white clusters of incandescent gas burners—long rows of them, which, hanging between the arches of the rue Castiglione, for instance, give the place a festive air every day, beginning, in winter, with the hour of tea.

ONE GRAND MEAL.

For the hours in Paris are regulated by meals. All other amusements are secondary to the great indoor sport. Theaters begin late—quarter to nine or nine—so people can get through dining first. Matinees and concerts start soon after lunch. Between the two is tea time, which old-fashioned Frenchmen still call the hour of the apéritif. (I remember movies advertising afternoon sessions as "Cinéma apéritif" and I used to puzzle about the etymology of that expression.) In retrospect Paris is one great meal with artistic interruptions.

Speaking of apéritives, we (meaning Loomis Taylor and myself) took ours—soda straight—at Lou Hauser's, the first real American bar I've seen in three years. I discovered that putting one's foot on a rail is an involuntary action, a natural impulse that no inhibition or prohibition will kill. Attavism. And Lou Hauser himself proves the artistic influence of the saloon. Undisturbed by the incursions of the dancing patrons of "Ma Soeur" across the way, he held forth on the superb interpretation of Schumann's Variations Symphoniques by Moriz Rosenthal the night before.

THE WIZARD AMONG PIANISTS.

Rosenthal is evidently the sensation of the pianistic hour in Paris. Not only Lou Hauser, but everybody else that heard or saw him was impressed by his prowess and vitality. The bell-boy in my hotel, where Rosenthal also stopped, related to me, wild-eyed, how he had discovered the master in his room, eating his breakfast with one hand, exercising on a practice keyboard with the other and reading the morning paper at the same time. "A wizard, un homme merveilleux—c'est incroyable!"

In the old days before the war I used to lose no time after reaching Paris in going to the Comédie française and the Opéra. Today my first inquiry—like that of every American—is for the latest revue. Is it because I am less idealistic or more depraved? Or is it because, as a revue, the Paris revue is a grand show, while as an opera the Paris Opera is—also a grand show? Perhaps a little of both. The Opera and I—we both have changed since the war...

WHAT PARIS SEES AND HEARS.

Anyhow, the latest revue in Paris is not the best, though it has in it the requisite amount of human meat, and Mistinguett, the danseuse à la mode. (Also the latest "American" novelty: the painted woman.) No, the best revue is at the Concert Mayol, and it is called Oh! quelle nue. The staging, the groupings, the gentle *blague*, the riot of colors and shapes—the genuine beauty of it all is ravishing. And it is something that only can happen in France. But the music! If that is music then I am unmusical. I can't tell the difference between the music of one revue and that of another. In theory it certainly is the same. Stravinsky claims that the piano is a percussive instrument, and composers should treat it as such. The popular French idea seems to be that the orchestra is a percussive instrument.

The funniest thing in this particular show is the mounted policeman. Oh, yes, they have a mounted policeman in Paris now. They are said to have two, but I have discovered only the one at the head of the Boulevard des Capucines, near the Opéra. He is a little man with a new kind of helmet—like a fireman's—and a long black rubber cape, and he looks very self-conscious sitting up there. But who wouldn't be self-conscious with a gaping crowd standing around him all day? You see, people in Paris have time.

INTERNATIONAL POLITICS AND INTERNATIONAL MUSIC.

The day after I arrived in Paris the French armies marched into the Ruhr. According to the papers there was great enthusiasm over this glorious victory, but I noticed none of it about town. (Some people I believe manifested great elation over the "drop" of ten centimes in dollars, but this elation was bound to be short-lived.) The attitude of the man in the street is about like this: "Let's see what they can do. We haven't got anything out of the boches so far; we can possibly get less by the new method, and maybe we'll get more." Further than that he doesn't think.

But this is "high politics," which isn't supposed to concern me. I only spoke of it because, by a coincidence, the founding of the French section of the new International Society for Contemporary Music took place on the same day. Paul Dukas, Albert Roussel, Erik Satie sat at the chairman's table, as genuine Frenchmen as there exist. Before them lay the by-laws of the German section, serving as a model for the French. In considering the composition of the international jury, Germany was mentioned as one of the "great nations" that must be represented in that body. No sign of hatred or of antipathy here. Musicians, artists, are rarely chauvinists, and contrary to general opinion, I found no chauvinism among the musicians of France.

TWO DIFFERENT WORLDS.

I had an opportunity of meeting a lot of them at the house of Henri Prunières, editor of the Revue Musicale and one of the most highly esteemed musical essayists in the world. M. Prunières is a center for all that is progressive, liberal and interesting in the music of Paris today. But what a different world it is. Looking over my recent review of music in Berlin the difference strikes me all the more forcibly. Music to these people has almost a different meaning than it has to those across the Rhine. Names that are coin current there are unknown here, and vice versa.

Touch with Germany has been lost in the war and hardly resumed. They play the classics, yes—especially Mozart.

(Continued on page 14)



THE ST. LOUIS SYMPHONY ORCHESTRA

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BUFFALO'S MANY CONCERTS KEEP MUSIC LOVERS BUSY

Paderewski Given Ovation—Russian Grand Opera Company Affords Real Treat—Gabrilowitsch Heard with Flonzaley Quartet—Detroit Symphony's Second Appearance—Mischa Elman in Unhackneyed Program—Siloti Arouses Admiration in Recital—San Carlo Opera Company Enjoyed—Buffalo Symphony Orchestra's First Concert—Schilsky Recitals Continued—Twentieth Century Club Presents Olga Samaroff—Other Music

Buffalo, N. Y., January 29.—The vast audience that rose to its feet to greet Paderewski as he came upon the stage in Elmwood Music Hall, January 3, paid tribute to a great personality and a great musician. At the close of his program he added five numbers. Mai Davis Smith is to be congratulated for bringing Paderewski here.

RUSSIAN GRAND OPERA COMPANY AFFORDS TREAT.

The Russian Grand Opera Company completed a week's engagement at the Schubert-Teck Theater, January 13, affording novelty, entertainment and education. The operas presented were new to Buffalo—Boris Godonoff, La Juive, Sniegouroutchka, The Demon, the Czar's Bride, Cherevichék, and Eugen Onegin. To the enterprise of Bessie Ballanca (local manager), Buffalo is indebted for the bringing of this organization (directed by Leo Feodoroff and under the Hurok management), and it is welcome news that they are to pay us a visit next year.

GABRILOWITSCH HEARD WITH FLONZALEY QUARTET.

A rare treat was offered in the combination of the Flonzaley Quartet with Gabrilowitsch in an artistic chamber music concert under the direction of Mai Davis Smith, January 8, in Knights of Columbus Hall. Vociferous applause followed the numbers, the closing Schumann quintet in E flat major bringing the artists back repeatedly to bow acknowledgments. Gabrilowitsch's group of Chopin numbers and Gluck-Brahms Gavotte won warm plaudits from an appreciative audience.

DETROIT SYMPHONY'S SECOND APPEARANCE.

The Detroit Symphony Orchestra, Ossip Gabrilowitsch conductor, with Hans Kindler, cello soloist, made its second appearance this season in Elmwood Music Hall, January 15, under the local management of Mai Davis Smith. The program was unusually delightful. Hans Kindler exhibited a mastery of the D'Albert concerto, the audience rewarding him with hearty applause.

The hall was crowded at the afternoon concert for young people and the music selected was evidently greatly enjoyed. It is suggested that some time be devoted to the explanation of the numbers presented and instruments used for the better appreciation and understanding of the children. Victor Kolar conducted.

MISCHA ELMAN IN UNHACKNEYED PROGRAM.

Mischa Elman gave an unhackneyed, varied program in Elmwood Music Hall, December 14, under the local man-

agement of Bessie Ballanca. He so pleased with his artistic performance that he was obliged nearly to double his program. A novelty was the Korngold suite, Much Ado About Nothing. The well balanced accompaniments of Josef Bonime played no small part in the program's success.

SILITI AROUSES ADMIRATION.

Alexander Siloti, pianist and former pupil of Liszt, gave a recital under the auspices of the Chromatic Club, in the K. of C. Hall. His program included Bach and Liszt numbers, a Chopin group (admirably done), also several novelties. After the prolonged applause at the close of the program he repeated the Liadoff set of Russian folk songs (his only encore), as arranged by himself from the orchestral suite.

SAN CARLO OPERA COMPANY ENJOYED.

The San Carlo Opera Company had a successful engagement of one week in the Schubert-Teck Theater. The operas produced were Madame Butterfly, La Forza del Destino, Faust, Othello, La Traviata, Cavalleria Rusticana, Pagliacci, Lucia and Aida. Messrs. Franchetti and Peroni conducted and soloists, chorus, orchestra, costuming and scenery combined in an artistic ensemble. The size of the audiences and the spontaneity of the applause testified to the public's appreciation. Buffalo is proud of Anita Klinova, who began her studies here with Otto Hager and the late Elizabeth Cronyn. She surprised her many friends by her excellent interpretation of the role of Amneris in Aida, in this her first appearance in the role. She was accorded an ovation. Other roles taken during the week displayed her versatility and the progress made in her art.

BUFFALO SYMPHONY ORCHESTRA'S FIRST CONCERT.

The Buffalo Symphony Orchestra, Arnold Cornelissen conductor, gave its first concert of this season in Elmwood Music Hall, January 14, before an audience which in size and enthusiasm speaks well for the progress of public interest in our local organization. Mr. Cornelissen was greeted with continued applause. The program included Henry Hadley's Herodiade overture, On the Steppes of Central Asia (Borodin) and Dance Macabre (Saint-Saëns). Bach's D minor concerto for two violins and string orchestra, played by Charles Schilsky and Joseph Ball (first and second concertmasters of the orchestra), attracted much interest. Enthusiastic applause followed the close of the number. The program was brought to a fitting climax with Wagner's Flying Dutchman overture. During the intermission Dr. F. Park-Lewis spoke briefly of the aims, plans and purposes of the local orchestra movement. Program notes were furnished by Mary Gail Clark. The series comprises five concerts with prices within the reach of all. The sold-out house for this first concert was most encouraging to all who have given generously of their time and ability to further the cause.

SCHILSKY RECITALS CONTINUED.

The second and third chamber music concerts under the direction of Charles Schilsky were given at the homes of George F. Rand and Chauncey Hamlin. At the Rand home the sonata in A major for piano and violin by Gabriel Fauré was played by Arnold Cornelissen and Charles Schilsky. In

Schubert's Trout quintet, Mr. Schilsky and Mr. Cornelissen had the valued assistance of Mrs. Millhouse, cellist; Joseph Ball, violist, and Joseph Locke, double bass. At the Hamlin musicale the participants were Una Martin, pianist; Katherine, Dorothea and Frances Park-Lewis with Mr. Schilsky, playing Beethoven's first piano quartet and Dvorak's American quartet. The few introductory explanatory remarks by Mr. Schilsky were a happy addition. Alice Peroux Williams, a guest in town, delighted her many friends by singing a group of French songs with much artistry.

TWENTIETH CENTURY CLUB PRESENTS OLGA SAMAROFF.

The Twentieth Century Club presented Olga Samaroff in a piano recital, January 4, the first of its series of recitals under the auspices of the club. A program by Chopin, Rachmaninoff, Debussy, Cyril Scott, Moszkowski and Wagner-Hutcherson was admirably played.

CROOKS SOLOIST AT ORPHEUS CONCERT.

The Orpheus opened its season with a fine concert early in December. John Lund is conductor. Richard Crooks, tenor, was the soloist; William Gomph was at the piano and a string orchestra assisted. The chorus of one hundred male voices gave fine utterance to the varied program numbers; the orchestra pleased especially in Lund's charming arrangement of Chaminade's Sea Piece and Spanish Miniature. Richard Crooks surprised and delighted the audience with his beautiful tone quality, musicianship and dramatic ability; he was frequently recalled for double encores.

OTHER MUSIC.

Recent participants in the American Artists' Club programs have been as follows: The Rubinstein Chorus, under John Lund's direction, with Walham Wirges at the piano; Dorothy Miller, contralto, in a group of songs (Bessie Pratt Fountain, accompanist); Averill Fuhrmann, soprano (William Fuhrmann accompanist); Maud Morgan, harpist; Hildred Marrow, Mr. and Mrs. Sidney Wertimer, and Mrs. L. A. Cherry.

Trinity Church choir recently sang Bach's cantata, Sleepers Wake, with Mrs. Morrow, Mrs. Wertimer and Mr. McCreary, soloists, and Seth Clark, organist and choir director.

Harriet Welch Spire's vocal pupils were presented in an informal musicale at her residence studio, January 10. The following pupils participated, showing marked progress since the recital earlier in the season: Edan Zahm, Emily Liuner, Esther Kroeger, Elvira Ruppel, Anita Ruppel, Mildred Simons, Ruth Pohlman, Ruth Kreinheder, Juliette Duval, Marguerite Squire, Ruth Tepas, Adelaide Tepas, Gladys Hammond, Margaret Mayer, Urmah Breck, Louise Smith and Melville Avery.

Dorothy Seidenberg, soprano, gave the program at an entertainment of the Women's Temple Society of Temple Beth Zion, and also sang at the College Club recently, as well as in combination with Melville Avery at the Wednesday Morning Twentieth Century Club musicale. Ethyl McMullen was at the piano.

At the D. A. R. meeting, January 9, Dorothy Hobbie, Ruth Pettit and Richard Miller furnished the program, with Ger-



Photo of painting by Margaret Lindsey Williams.

M
A
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E

NOVELLO

The Welsh Pianist

CAPTIVATES CHICAGO CRITICS

Marie Novello is a gifted young woman with fleet fingers, a fine tone and much charm of both person and art.—*Chicago Herald and Examiner*, Jan. 22, 1923.

Marie Novello is an attractive person with genuine pianistic gifts, she played with appreciation for the music, good tone and clean technique. Miss Novello made a favorable impression and it is to be hoped she will play again.—*Chicago Post*, Jan. 22, 1923.

Marie Novello a very interesting pianist of Welsh origin, belongs to the class of artists who are in the profession of their choosing for sheer love of their mission rather than any hope of pecuniary benefit therefrom. But Miss Novello has a right to expect all the material benefits that reward talent and charm. She possesses both.—*Chicago Evening American*, Jan. 22, 1923.

Another pianist until yesterday afternoon new to Chicago appeared at the Playhouse. She is Marie Novello, whose mother is a personage in the music of England and whose brother, Ivor, is in this country for reasons connected with the screen and the ambulating portraits appearing thereon. She is good looking enough to be in the movies herself, with preference for the color process that should depict her blonde hair and pink gown and the contrasting dark curtain before which she sat. As a pianist she has a personal style and a warmly appreciative attitude for the none too uncommon works of her programme. In all an ingratiating artist and a pleasant addition to the gallery of pianists.—*Chicago Tribune*, Jan. 22, 1923.

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trude Hutchinson as accompanist. John Chipman led the community singing.

Bessie Pratt Fountain was the organist at the festival of the Community Chorus, Margaret Adsit Barell, president.

Esther Duerstein, violinist; Bertha Drescher, soprano; Evelyn Smith, pianist; Marjorie Heiritz, violinist, and Ethyl McMullen, accompanist, were the participants in a concert given by the Kensington Methodist Episcopal Church, recently.

The chorus choir of the Bethany Evangelical Church, under the direction of Kathryn Schaaf, organist, assisted by Gretchen Schaefer, contralto; George Arnold, bass; Alphonse Schneider, violinist, and Frederick Caster, cellist, presented a special musical service one Sunday afternoon before the holidays.

Gladys Lindsay has been engaged to fill the soprano position in Westminster Church choir. She is the possessor of a beautiful voice and is a thorough musician as well.

Violin pupils of Charles Schilsky, assisted by Delia Chapman, contralto, and Alice Richards, pianist, were heard in an enjoyable musical evening in Musical Institute Hall recently. The pupils acquitted themselves creditably, many of them evincing marked talent and excellent teaching. Delia Chapman's lovely contralto voice was heard with great pleasure in two groups of songs.

Among the enjoyable educational events of the season are the two series of piano and violin sonatas given at the Musical Institution Hall—Harry Cumpson's analyses of sonata's with their musical performance Saturday afternoons, and the Schilsky-Cumpson violin and piano sonatas, evenings. On January 15, they played Beethoven's sonata, op. 12, No. 2, and op. 30, No. 2, and Brahms', op. 100. The series are offered as one of the various plans for educational profit and are open to the public.

Two recent recitals of the Chromatic Club were those given by Gerald Maas, cellist, of the Eastman School of Music, Rochester, with Mrs. Maas at the piano, and Edna Luse, solo soprano of Lafayette Presbyterian Church, with William Gomph, accompanist. The program for a former meeting was furnished by Una Martin, pianist (formerly pupil of Evelyn Choate and recently returned from study in the Fontainebleau School in France with Harold Henry). Her playing of MacDowell's Celtic sonata, op. 59, Debussy numbers, and Chopin's B minor scherzo proved her a young artist of brilliant attainments.

L. H. M.

Maia Bang Displays Results of Her Violin Teaching

A musical event of interest was the evening festival given for her pupils and friends by Maia Bang and her husband, Baron von Hoehn, in their apartment at 456 Riverside Drive on January 20. Emely Rose Knox opened the evening with a fine rendering of the Chopin-Auer nocturne, and La Gitana by Kreisler. Kalvin Kuhl played Max Bruch's G minor concerto remarkably well, whereupon Katherine Kerrison gave Veracini's Largo and Drigo-Auer's serenade with much feeling and taste. Sam Kissel, twelve years of age, played Vivaldi's A minor concerto. Miriam Stahl, ten years of age, offered the minuet by Gluck and gavotte by Lully. Next on the program came Emely Rose Knox, contributing poem by Chausson, after which she was warmly applauded.

It was of great interest to hear Oluf Nielsen, who performed Largo by Handel and Habanera by Sarasate. Mr. Nielsen is a former pupil of Marsick in Paris and came to New York this winter to finish his studies with Miss Bang. The last number was the playing of a young American boy, Wotan Zoellner, who already combines fluent technic and beautiful tone with fine musical ability and deep feeling. He was applauded to such an extent that besides an encore he had to repeat both numbers. Miss Yeaton, Miss Emerson and Mr. Brunner were the accompanists.

The guests were Mr. and Mrs. Alexander Converse Morgan, Mr. and Mrs. Waldimar Kaempfert, Mrs. Bernhard Kaempfert, Mr. and Mrs. James Goldmark, Dr. and Mrs. Kerrison, Prof. and Mrs. de Sadler, Rev. Mr. Brunn and Mrs. Brunn, Mr. and Mrs. Harriman, Mr. and Mrs. Dean, Dr. and Mrs. Kuhl, Mr. Knudsen, Mrs. Gran, Mrs. Friesche, Florence Howes, Janet Mabon, Mr. Samson, Mr. Busch, Mr. Jolas, Capt. Kosta Rado, Mr. Sage, Miss Welles, Mr. and Mrs. Otto Andrae, Mr. and Mrs. J. Wintrich, Mr. Stahl, Mr. Kissel, A. Peterson, Mr. Morehouse, Mrs. Kar-savina, Mr. Reichsuetz and Dr. F. Bergh.

Elsa Foerster in Ruhr District

Elsa Foerster and her brother, the former being prima donna at the Düsseldorf City Opera House, where the latter is first violinist (children of William Foerster, of Wood-ridge, N. J., who has traveled as clarinetist with Thomas Seidl, Gilmore and others), are in the troubled Ruhr region on the Rhine, and are doubtless having experiences. Miss Foerster recently appeared as Elsa (Lohengrin) with the Berlin Volksoper with success. Mr. Foerster is studying violin with Schulze-Prica in Cologne, and the Foerstes both visited Conductor Hans Wetzler, formerly of New York, now in Cologne. Xavier Scharwenka was godfather of young Mr. Foerster, whose parents look forward to entertaining the former when here next May (he is to teach in Chicago).

Latest news from Scharwenka is, that he will be accompanied to America by his wife and daughter, Lucie; that his opera, Mataswintha (performed in 1897 under Grau at the Metropolitan Opera House), is to be produced this winter in Berlin; that his biography will soon appear, with an edition in English, and that he "does not look forward to drinking a glass of genuine lemon-phosphate with friends in America!" The Foerstes have many musical acquaintances, noting also that the former New Yorkers, Heinrich Bellmann and Paul Steindorff, both now of San Francisco, are important musical personalities in California; the latter is giving operettas in his own theater.

Laurie Merrill's Engagements

Laurie Merrill, whose costume recitals attract attention and admiration because of the lovely picture she presents and her beautiful singing, was booked, with Milan Lusk and Mme. Wettché, violinist and pianist, for February 5, at the People's M. E. Church, New York. On February 8 she was heard at the Brooklyn Academy of Music, and at a later date she will sing at St. Agatha's School for Girls, West End Avenue. Various other engagements are pending.



Distinguished Attainments of TITO SCHIPA

WITH CHICAGO OPERA COMPANY

SEASON 1922-23

He gives unusual pleasure by the completeness of a vocal style in which he is not equalled by any tenor in the country.—*Chicago Journal*, January 18.

Tito Schipa's interpretation of the "Dream" in the second act may take a place of distinguished honor in local operatic annals. Schipa has a golden voice, he has true dramatic feeling. His art is of that romantic quality that stirs the imagination.—*Chicago Herald-Examiner*, December 30.

His use of his voice is that of a great artist. His middle voice is superb and his regard for dramatic expression marks him as one of the finest members of the company. His ebullient spirit wins him countless friends and all of them seemed to be present last night.—*Chicago Daily Journal*, December 16.

Mr. Schipa was in fine voice and sang that first act only as he can sing it. He still acts as if it were fun for him to play with these difficulties and his voice responds with an ease most grateful to the listening ear.—*Chicago Post*, January 4.

It was the famous aria, however, which made the hit of the evening. Schipa sang it beautifully and acted it with his customary taste in languishing tone. There was a tumult at its close and the artist had to return from the wings numberless times, bowing, shaking his head, and make characteristic motions with his hand. The opera was stopped and orchestra and members had to turn aside while the hero made a final determined bow. He was indeed made of stone to refuse his adorers an encore.—*Chicago Journal*, January 12.

Individual high points were many and fine. I never want to hear the "Dream" sung any better than Mr. Schipa did it in the second act.—*Chicago Tribune*, December 30.

Tito Schipa's Duke is a theatrical and vocal picture, so complete and finished that criticism is here only praise.—*Chicago American*, January 8.

Every one of his arias was beautifully done with a grace, a polish, a finesse that makes Schipa one of the best lyric tenors on the stage to-day. The duet at the close of the first act and the aria of the last act will long linger in the memory.—*Chicago Journal of Commerce*, December 16.

A Few Spring Dates Available—Season 1923-24 Now Booking

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PARIS

(Continued from Page 10).

(pronounce to rhyme with Beaux Arts). Wagner is being played—too much, according to these younger men. One eminent critic refused to listen to Leopold Stokowski because he conducted Beethoven. "Je n'entends pas Beethoven," said he. There is more of this sort of snobism in Paris than is good for French art. Of the moderns beyond Strauss (who is being played again, here and there) they know Schoenberg. Pierrot lunaire has been given in Paris six times since the war—more than in Germany and Austria together. But the North Germany of today is terra incognita. A cello sonata by Hindemith was played by a cellist who was hard up for a novelty and was found tiresome and vulgar. Voilà!

MUSIC AND PERFUME.

What one hears is still very much Ravel, Debussy and aftermath—more than I had expected. Even the "Six" are not so far removed from them. The voluptuous melancholy of a Paris afternoon (Debussy's faun lived in Paris, too) is still the atmosphere of a good deal of the new French music. Two compositions I heard at the Concerts Colonne—the representative symphonic series of Paris—by Felix Fourdrain and G. Dupont—were typical of this perfumed sweetness. The whole atmosphere at the concerts of the Champs Elysée Theatre is dangerously related to the perfume shops of the Rue de la Paix.

Walking through the Rue de la Paix, by the way, an idle thought struck me. What an idea it would be for the perfume industry of France to inaugurate a sort of parallel to the English ballad concert—the perfume concert—consisting of songs ("romances") written to the names of the latest perfumes. Nothing more "romantic" surely than these names could be devised in the way of titles. A concert consisting of groups like this would have been a tremendous success:

Chansons fragrances:

- | | |
|--------------------------------|---------------|
| (a) L'Heure bleue..... | Reynaldo Hahn |
| (b) Après l'Orée..... | Maurice Ravel |
| (c) Pour troubler..... | Pierre Vidal |
| (d) Au jardin de min cure..... | C. Chaminade |
| (e) Quilques fleurs..... | G. Fauré |

There might even be some way of projecting the various scents indicated by titles through the hall during the singing of each song. Surely every flapper in Paris—an in America soon after—would be singing her favorite perfume song, and using Guerlain's or Coty's famous products at 65 francs an ounce bottle . . .

THE NEW EXOTIC.

The exotic element has always been strong in French music. It is strong now, but the "exotics" are closer home. Not the languorous intervals of the Orient, but the incisive rhythms of the modern dance are the flavor of the latest art. Milhaud, Auric and those who "are in the movement" (qui font le mouvement) have succumbed to the fascinations of ragtime, and Ravel to the charm of the Viennese waltz. Jean Wiener (pronounced Vyaynair) is giving a whole series of modernist concerts in which he wants to prove that a good "jazz-bande" or a pianolized Johann Strauss waltz is as high art as a Beethoven symphony—or higher. These "are the aberrations of modernism" that in a city of salons (and "Dancings") are bound to get a crowd, while the more serious aspects of contemporary music are as certain to arouse opposition as they are anywhere else.

HISSING HONEGGER.

It is so in Berlin and it is so in Paris. A few weeks ago in Berlin I heard the Schoenberg orchestral pieces hissed; a few days ago in Paris a suite by Honegger. Only there was a difference which surprised me; the Germans, who are known to be uncouth in their manners, did the hissing at the end; the Parisians, who have a patent on politeness, started theirs with the first chord they didn't like and kept it up so that any one whose taste might differ from theirs did not get a chance to hear the piece. It was the most extraordinary demonstration I ever witnessed, and the weirdest to listen to. As it happened, the piece (the last movement of the suite from *Dit des Jeux du Monde*) delineates rather realistically the swirling ocean devouring a drowning man, and the hissing and booing, rising and falling with the force of the music, added tremendously to the realism. At first I thought it was part of the "show"—an extension of the community sing idea that opens up vast possibilities.

As for the piece itself, I shall not encroach upon the critical duties of our Paris correspondent, but just this last movement—as far as I could hear it—proved to me the unusual talent of this composer, the vigor and plasticity of his ideas, and his fantasy in painting musical backgrounds and moods. He does not shy at dissonances, but seems to write them only from an inner necessity, not at all for the sake of being "ultra-modern," which he is certainly not.

This is the only significant new piece of orchestral music that I have heard in Paris, for the other novelties of the Concerts Golschmann—a Hymne Funèbre and a Lamento by Leo Sachs—merely bore out what I said of the French music heard at the Concerts Colonne. L'Heure bleue. . . Three innocent little harpsichord pieces by Scarlatti arranged for modern orchestra (muted trumpets, etc.) by Roland-Manuel, and a Scherzo Valse by Chabrier, as "drip-

pings" at the end of a serious symphony concert, proved to me that America has no monopoly on bad taste.

THE NEW MUSICAL ENTENTE.

That the war has drawn as rigid frontiers artistically as it has politically is evident on all sides. Romance culture has reasserted itself in music and the entente cordiale in music clearly has its center in Paris. England is only a platonic member (for after all England is not a romance country), represented here and there by its most francophile musical manifestations. Italy—the new Italy—is in closer touch, and Poland, the new ally, is almost a colony. (Vide Szymanowski and Tansman, one of the most interesting young Poles, who lives in Paris.) The closest rapprochement, however, seems to be that of Spain—musical terra nuova—whose efforts are taken very seriously in Paris. Federigo Arbos, whom I had the pleasure of meeting in M. Prunière's salon, as conducting Spanish music not only in Paris but in the French provinces. Senor Viñes, the Spanish pianist, who delighted M. Prunière's guests with some interesting arrangements from de Falla's *Three Corners Hat*, is giving piano recitals consisting entirely of Spanish music. There was also present a Chilean composer whose *morceaux* proved that the French influence is not absent in Spanish America.

While speaking of M. Prunière's guests I must not forget to mention a young French composer, Daniel Lazarus by name, whose fantasy for piano, played by himself, showed more emotional depth, as well as imagination, and more

"She is a singer of rare gifts and attainments, whose work shows serious purpose and fine mentality, as well as the natural endowment of voice."

The Buffalo (N. Y.) Express said the above about May Peterson, soprano of the Metropolitan Opera Co.

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emancipation from the current French idiom than most of the music I heard in Paris. Evidently a talent of real independence and strength. Also let me not forget the unusually fine piano playing (so far as that is possible on an Erard) of Robert Casadesu, brother of Henri, evidently an authentic interpreter of Debussy and Ravel.

THE NEW OPERA.

The strongest impression I have had from my short stay, however, has undoubtedly been the hearing of Quand la Cloche Sonnera, the new Bachelet opera; at the Opéra Comique. This work, which Mr. Taylor has appreciatively reviewed in the *Musical Courier* after its recent première, has the rare quality of being new without being really modern—in the sense of up-to-date. It combines the technic (not the phraseology) of Wagner with some of the plastic simplicity and stark vividness of Moussorgsky, while the treatment of the vocal line is entirely in conformity with the nature of the French language. Dramatically and musically it rises in one uninterrupted line to the final climax, passing through moments of lyric beauty, glowing emotion and a delightful rhythmic charm which borrows its motive from the Russian milieu.

If one were to question the logic of this simple and forceful drama one might ask: would a woman in the spell of the supreme emotional sacrifice her lover's life for the safety of her country's soldiers, especially when she herself is the cause of his danger? "I could not become a traitor," cries Maroushka as the curtain drops. But what crime is there that has not been committed in the exasperation of love? It is curious, though, how just that ending "gets" the French public of today. Fine as the performance was, with Albert Wolff at the conductor's desk, the frenetic applause and the hysteric bravos certainly reverberated some of the national sentiment at this moment. Nevertheless, the success of the work is genuine, and deserved. I had the pleasure of congratulating M. Bachelet personally: a slender, refined, typically French figure and a keen intelligent but amiable countenance. About fifty years of age, his hair is already predominantly gray. He has written a great deal, but almost nothing has been heard till today. While the Faurés, the Fourdrains, the pseudo-Ravels have been "the rage," 'Twas ever thus.

MANY ORCHESTRAS, BUT

Paris appears to be a city of orchestras. I never heard of so many orchestras in one town. There's the Colonne,

there's the Lamoureux, the Conservatoire Orchestra, the Orchestre Padeloup, the Orchestre Philharmonique, and the Orchestre de Paris, not to mention those of the Opéra and the Opéra Comique. Golschmann's is still another combination. As usual, however, quantity is not synonymous with quality, and of the three symphony bands that I heard two were distinctly below par. The brass is especially bad and the violins lack body. Even the famous French woodwinds seem to be mostly—in America.

The Colonne Orchestra seems to be still the best. Well balanced and of fine sonority. I heard Gabriel Pierné conduct the *Symphonie Fantastique* of Berlioz, which I had just heard from Bruno Walter in Berlin. An interesting reading, by this sensitive and thorough French musician, more fantastic—even delicately bizarre—if less powerful and romantic than Walter's. There is room for two opinions—and more—on such a tremendous musical fresco, barely indicative of the feverish imagination behind it.

STOKOWSKI'S TRIUMPH.

And I heard Leopold Stokowski as guest conductor of the Padeloup, conduct Beethoven's seventh, excerpts from *Götterdämmerung* and diverse early classics. Magnificent is the proper word for his interpretation, though he was obviously handicapped by a poor orchestra. Paris had been in no wise prepared for the treat in store for it (the same ignorance even of names of German musicians applies to those of America; a bland "je-m'en-fich"-ism on everything outside of Paris reigns) and the hall was by no means filled. But the enthusiasm, kindled by the first piece, grew to fever heat, and the first American conductor to conduct a French orchestra in Paris may boast of a veritable triumph. The bravos resounded through the house. The repetition of the concert was sold out.

Although there are many Americans in Paris just now, comparatively few were at this concert. Mme. Ganna Walska, in light blue velvet and pearls, reigned in the central box; the three charming Duncan girls who recently appeared at this theater, sat in another. There was Eleanor Spencer, the pianist, and Loretta Higgins, the young American soprano whose name has been mentioned in connection with the Opéra Comique.

We walked out to the Champs Elysée and drank a toast Chez Francis. A typical Paris evening in winter—mild, with a blue haze over everything. The city of dreams. And the lights! We walked and walked and walked. The newspapers are full of new troubles, of violence, of war-like threats. The people one meets are troubled and hardened, too, since the war. But Paris is the same. A magic city that retains its fascination through everything. France may be different, but Paris is Paris still. The city of light.

CÉSAR SAERCHINGER.

Augusta Cottlow Plans MacDowell Concerts

In connection with the recently launched idea of the music department of the Federated Women's Clubs to institute an annual MacDowell Memorial Week during January, 1924, Augusta Cottlow, long recognized as a leader in featuring the great American composer, announces that she will devote the entire month of January (1924) to programs largely concerned with his works. The MacDowell movement, as outlined by the Federation, is of national scope and every type of musical organization has been urged to interest itself in special programs embracing MacDowell's compositions.

This announcement of Miss Cottlow's should greatly interest the music clubs and particularly the MacDowell Clubs scattered throughout the country. As a conceded model in MacDowell interpretations, she is quite a logical artist to look to for authoritative readings of the larger works, such as the *Norse Sonata*, the *Eroica*, and other too seldom heard masterpieces.

Many people do not know that Miss Cottlow was the first pianist to program MacDowell in Europe and that among the numerous chapters of the MacDowell Colony League in America the only one founded and promoted by an individual is the Augusta Cottlow Chapter.

New York String Quartet Series

The New York String Quartet, in addition to its New York subscription concerts and recital engagements, is giving a series of musicales in the home of the founders, Mr. and Mrs. Ralph Pulitzer. On January 14, the quartet presented the Tchaikowsky E flat minor quartet and the Beethoven G major quartet before an audience which included Prof. Leopold Auer, Mme. Stein, Mrs. F. S. Coolidge, Ethel Leginska, Elly Ney, Willem van Hoogstraten, Edwin Hughes, Scipione Guidi, Louis Svencenski, Felix Salmond, Hugo Kortschak, Emmerman Stoeber and Messrs. Evans, Warner and Petri, of the London String Quartet.

Theo Karle on Extensive Tour

On his extensive tour of the West, Theo Karle will have Thomas George as his accompanist. Mr. Karle appears as soloist with the Los Angeles Philharmonic Orchestra under Walter Henry Rothwell at Pasadena on February 15 in an all-Wagner program. On February 18 he sings at Los Angeles, on February 20 at Oroville, Cal., and on February 23 at Willows, Cal. Mr. Karle's programs for this tour include songs by Giordano, Putti, Gretchaninoff, Holks, Brahms, Rachmaninoff, Ponchielli, La Forge, Cox, Haile, Curran, Glen and Tchaikowsky.

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LOUIS GRAVEURE

His Unprecedented Conquest!

MR. Graveure entered Berlin last April unheralded and gave his first recital.

The story of its sweeping and sensational success is now well known. Within the space of one month he gave four recitals in Berlin alone, to sold out houses, repeating the same success in Dresden, Munich and Vienna. It was an achievement unique for an American.

BERLIN:

"Louis Graveure has created a veritable sensation with his finished and superb art."—*Reichsbote*.

"Louis Graveure has achieved a success of such quick and sweeping intensity as has seldom been experienced in the annals of Berlin concert life. At his fourth concert, even though late in May, he filled the great Philharmonic Hall to overflowing with an enraptured audience."—*Morgenpost*.

"Graveure upsets the tradition that 'no one can sing German Lieder like a German.' He has absorbed

the German classics so deeply that he interprets them as few can. Not in years have we heard such singing culture!"—*B. Z. am Mittag*.

"Graveure! The name is become famous over night in Berlin. And we can understand the enthusiasm he arouses."—*Morgenpost*.

"The sensation caused by Graveure's art is well deserved. Ye friends of the Art of Song, I can only say: Go and hear, astonished, this phenomenal voice technic, this model of German diction and interpretive art!"—*Konzert Rundschau*.

"Seldom in my life have I heard better or more beautiful singing than Graveure's! And how grateful not to feel apologetic for his German, but instead, to be surprised by an understanding and a coloring of every syllable in a manner which ninety-nine of our own native singers might envy."—*Allgemeine Musikzeitung*.

"Louis Graveure drew so many hearers to his second concert that it was hardly possible in the over-filled hall, to find standing room, even in the critic's 'ancestral corner.' He is truly a modern Orpheus."—*Germania*.

"Graveure is a veritable Pied Piper. One wants to sit hours long, with open ears, and marvel exultantly at the wonder of his voice, his faultless enunciation, his manly insight into songs and his superlative voice culture."—*Vorwärts*.

"What a wonderfully drawn line of style he gives to his Schubert reading. How many German singers have we (unfortunately), who so understand how to sing Schubert into our very hearts?"—*Morgenpost*.

"Graveure! The Master of Song Interpretation."—*Borsen Zeitung*.

"Graveure came, saw, and conquered. His is an original conquest. He came absolutely unknown to us—without any tra-ra, and suddenly a new star shone in the Firmament of Song! Since Battistini and Messchaert at their earliest best, we have heard nothing comparable to this."—*Die Zeit*.

"One confesses, openly a feeling of shame that out of New York must first come a singer to show us to what

TEN PROGRAMS

By
LOUIS GRAVEURE

Mr. Graveure's Ten Programs used for his tours during the present season have been printed in a brochure which will be mailed to anyone on request.

perfection singing may be brought."—*Allgemeine Musikzeitung*.

"Whoever has an ear for song, must in truth call Graveure the Ideal Singer!"—*Tageblatt*.

"Graveure is one of the most interesting and artistically fascinating personalities of the concert world. What we can all learn from this man!"—*Morgenpost*.

"Graveure met yesterday an uncomfortably filled hall. He was showered with applause and demands for repetitions. How happy the audience seemed once more to hear such a universal artist. One whose singing knows no dividing line of country—a modern troubadour, who proves that this world is only one land, in which man everywhere understands the language of feeling—the language of music."—*Tageblatt*.

VIENNA:

"Louis Graveure—a master in the interpretation of German classics!"—*Neues Wiener Tageblatt*.

"Louis Graveure's success was extraordinary. With his unusually beautiful voice, his comprehensive technique, our German classics were all presented with consummate art."—*Journal*.

MUNICH:

"Graveure's second recital again proved him peer of Lieder singers."—*Neues-Munchener Tageblatt*.

"Graveure is undeniably a master! His breath control and tone placement could be used as a model for all singers."—*Augsburger Zeitung*.

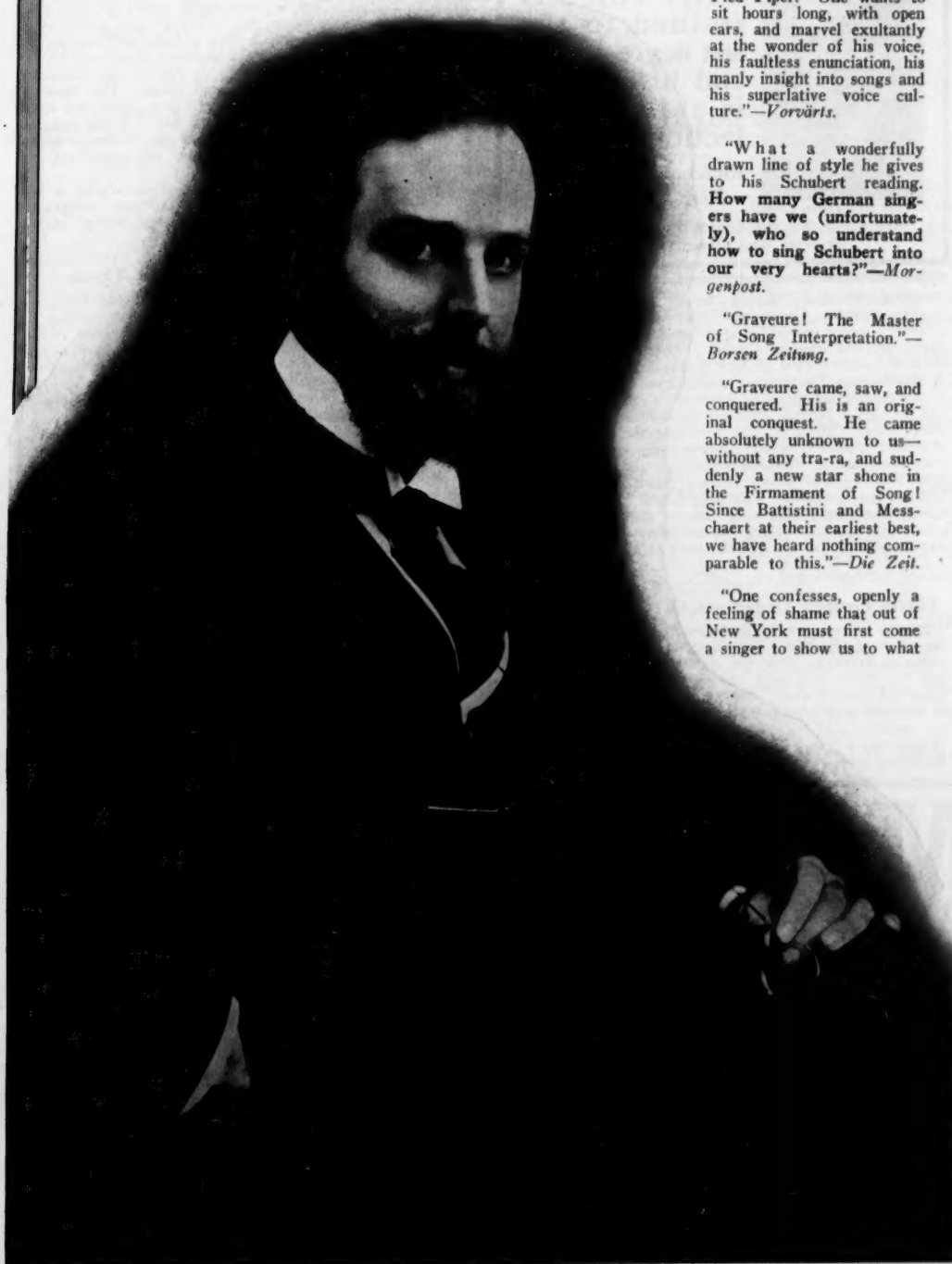
"Graveure's is a song-art not met with every day—with a taste so immaculate that spurns all blatant and cheap means, yet does he make vocal effects of the most astounding range and ever-changing color."—*Augsburger Abendzeitung*.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE EVALUATION OF HIGH SCHOOL MUSIC TEACHING

The Study of Universal Training Versus the Specific Methods in General Use

The question frequently arises as to the practical value of high school music. Judged from a business standpoint, perhaps the actual value is low, in proportion to the earning power of the individual. But after all, education should not be confined to the actual earning power of the individual. When we consider that each pupil is entitled to the various cultural inheritances, just as he is entitled to the training for earning capacity, we begin to appreciate just what music means in the life of the average child.

It has often been a point of discussion among educators as to just what type of music should be included in the high school curriculum. Should it be music reading, or insistence on appreciation, or technical music (elementary theory, dictation, harmony, etc.)? No matter what conclusion is reached, one fact is certain, and that is: if music does not function in the daily life of the school, it is of no value as far as the individual pupil is concerned. The orchestra, the chorus, the special club, etc., are important only insofar as they influence the life of the individual student. This may be difficult for some teachers to understand, but it is true, nevertheless.

MUSIC STUDY AS GENERALLY UNDERSTOOD.

When we consider the musical life of the average high school pupil we are compelled to admit that if judged by results, the composite is not convincing. Pupils, as a rule, graduate from high school with honors in mathematics, science, logic, etc. How many of these honor students ever show the results of this "marvelous" training in later life? What about their music? They perhaps do not show unusual brilliance in music, but as they develop in the social scheme they become lovers of opera, devotees of the symphony concert, and intelligent listeners to the mechanical reproduction of music.

WEAKNESSES IN THE MODERN HIGH SCHOOL.

A great many of our modern high school systems are stressing the point of elective music to the detriment of the mass of willing but unprepared students. Musical records for high school students are being made by the minority. We refer here to the small percentage of pupils who elect music in the majority of high schools. While exceptional records are made in these classes, the number of students reached is so small as to raise the issue of practical value. The importance placed upon the average high school orchestra or glee club is distracting public attention from the great student majority which is not being considered in the present musical scheme.

SUGGESTIONS FOR GENERAL BETTERMENT.

While we would not for a moment underrate the importance of such specialized work, we cannot but speculate on the future of musical education in the high school. If we place over-emphasis on the orchestra and glee club, it may be a few years before the negligible results will be evident; but evident they will be if we continue this intensive training over a period of years. What we need is more musical training for the majority. This training must obviously be accomplished through vocal practice for all.

Arguments against the vocal ability of high school pupils, while true to a certain extent, are not important enough to overbalance the good which accrues as a result of concerted teaching. The high school should endeavor to reach all pupils, and not the selected few who no doubt would be exceptional students in spite of their school training.

THE ORCHESTRA AND GLEE CLUB.

Up to the present these organizations have been considered as accessories to the high school, rather than a consistent part of the school itself. In some cities strong insistence has been made in recognition of such clubs, as recognized high school organizations. In some localities membership in musical organizations has been recognized as equivalent (not in advance of, but it is understood) to membership in football, baseball and track team organizations. Indeed, civilization is progressing even in educational circles. But it will take a long time for some people to see the usefulness of music as an aid to home culture. All the power of science cannot aid in bringing proper music into the homes, unless the children of families are educated to a proper understanding of appreciation. The aver-

age high school is making heroic efforts in this general direction.

We believe that the tendency toward more music instruction for all students is becoming stronger each school term. Have all pupils sing, whether or not they reach vocal perfection! Out of their singing establish a real love for music and music appreciation! Encourage as many as possible to study something of the theory and history of music, even though it is accomplished through reading at home, if school time cannot be allowed! In this way no pupil will feel that he is out of music simply because he is not a virtuoso.

It is interesting to note that where sane teaching is substituted for the unproductive "community singing," a life-long interest in music is established.

Lovettes Entertain for English Artists

Washington, D. C., January 31.—Mr. and Mrs. Thomas S. Lovette gave their fortnightly musicale-tea last Sunday in honor of Margaret Lindsey Williams, the English painter, who is in Washington painting the portrait of

VICTOR GOLIBART

TENOR



His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOGUE CONCERT MANAGEMENT
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President Harding, having been commissioned by the English-speaking Union of Great Britain. Among the several hundred guests present were many prominent in social, art and musical circles. Other out-of-town guests included Luther Lewis of New York and David E. Roberts of Baltimore. The large company was entertained by an informal program given by students of Mr. and Mrs. Lovette, including Lorena Stockton Gawler, soprano, who sang Porgi Amor (Mozart), Che fiero costume (Legrenzi) and Ho! Mr. Piper! (Curran); Mary Ruth Matthews, pianist, who was heard in Romance (Sibelius) and the Liszt Rhapsody No. 15; and Zelma Brown, pianist, whose numbers included the Symphonic Etudes by Liszt. A chorus of Mrs. Lovette's students also sang several numbers. The program was received with great enthusiasm and much comment was made on the artistic work of those participating.

Hazel Gruppe Organizes Classes in Technic

Special classes are being formed by Hazel Gruppe for the teaching of piano. For those who are devoting special attention to music there are classes meeting twice weekly, and for those who work during the day there is a class being held once a week. The advantage of such group work is that one pupil profits by mistakes others make, and that all become used to playing before an audience. Miss Gruppe has a broad technical basis, she having studied with European masters from widely divergent schools and com-

bined the best principles of all the methods. These new classes are to stress technical foundation although not as divorced from interpretation.

Marionette Concert Company a Success

Caryl Bense's Marionette Concert Company is arousing considerable interest because of its appeal to young and old, and it has found particular favor in communities not often visited by concert or opera companies, in schools, colleges, women's clubs, private ballrooms, churches, etc. Miss Bense commissioned a prominent artist-architect to design and build in miniature an exact reproduction of a modern stage. A performance by the Marionette Concert Company is described by Miss Bense as follows: "It is time for the concert to begin—chimes ring—the asbestos curtain slowly rises—the footlights are turned on—the inner silk curtains drawn, revealing a smart drawing room—the door opens, and a marionette artist walks on, followed by her accompanist, who takes his place at the grand piano—the artist bows to the applause, and sings her songs—and you hear the human voice—the real instrument. Curtain! The scenery is shifted—and Lo! it is now Madame Butterfly, or perhaps La Gioconda, Pagliacci, or the Kashmiri Love Story, Jhelum River."

The Marionette Concert Company made its first New York appearance at the Punch and Judy Theater December 4, and the following day the critic of the Evening Journal stated: "This was most unusual and excellent entertainment; indeed, so far as the town is concerned, unique. Each is presented with a touch of charm and an edge of humor that are quite absent from the real thing." According to the Evening Mail: "Clever program . . . novel marionette entertainment . . . made a recital seem like a fairy story . . . the marionette singing was done by Caryl Bense and Mary Allen with extremely pleasing effect." The critic of the Evening World said the illusion was attractive, as was the program.

Estelle Gray-Lhevinne Wins Huge Audience

On January 29 the Erwin Auditorium was formally opened to the public of Durham, N. C., the attraction being Estelle Gray-Lhevinne. This popular violinist was greeted with a capacity crowd.

The demonstrations of enthusiasm were remarkable. The audience laughed and wept with the varying emotions of the stories she told, and her technical brilliancy was superb and had a new vitality and a depth which seems to have been added to her former charm. Seldom has violin music, especially of the heavier sort, thrilled a local audience as did this Gray-Lhevinne recital. The audience would not let her go; she played encore after encore. At last she responded with some unaccompanied old heart songs. This was the final, supreme touch, and she had to play again and again the well loved songs of our mothers' days. These came as a contrast after the deep classics of the earlier program which had so stirred the enthusiasm and completed the cycle of human appeal.

The recital was a most gratifying success, from a box office standpoint and so the Erwin Auditorium management is discussing a return date for another Gray-Lhevinne recital, if possible.

Valentina Crespi Has Many Dates

Valentina Crespi, Italian violinist, and Susie Kirk, her accompanist, have been very busy this season touring the Middle West under the management of Harry and Arthur Culbertson. Among other places in which they have already played or are engaged to play are Muskegon, Mich.; Freeport, Peoria, Jacksonville and Chicago, Ill.; Waverly, Iowa; St. Joseph, Mo.; Blue Earth, Minn.; Dover and Defiance, Ohio, and Monmouth, Ill.

They have had cordial receptions wherever they have played, and Miss Crespi says she is learning all about America and is amazed at the culture of the people, even in the smaller places, and their surprising interest in good music. From the way Miss Crespi speaks it is evident that the whole tour has been a revelation to her and she is glad that there is "more to come."

John Finnegan's Engagements

John Finnegan, tenor, filled the following engagements within five days, viz.: February 3, Lancaster, Pa.; 5, Manchester; 6, Concord; 7, Nashua, all in New Hampshire; on February 12 he was heard in New York City. The tenor is particularly popular as soloist with choruses, and has appeared many times with German societies.

Grace Kerns in King Olaf Performance

Grace Kerns, soprano, has been engaged for a performance of Carl Busch's King Olaf, under the auspices of the Mt. Carmel, Pa., Aeolian Club, on May 14.

Mary Melish

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COMMENTS:

Kansas City Journal

The concert given by the Cincinnati Symphony Orchestra last night was a supreme musical satisfaction. Under the authoritative baton of the young Hungarian, Fritz Reiner, the orchestra is one of the most perfect ensemble units ever heard in Kansas City. Mr. Reiner has a magnetic masterful control of his forces. Every phrase and nuance is visualized by his personality. Without being spectacular or theatrical he is the consummate interpreter.

The Ohio State Journal

Fritz Reiner certainly comes with a message, for his reading of the magnificent "Pathetique" symphony of Tchaikowsky, played here by many orchestras, was replete with freshness and originality. Veteran concert goers were heard to exclaim on the great improvement in the work of the orchestra.

Louisville, Ky., Herald

The big event was the night concert at which Fritz Reiner made his bow to a Louisville audience and the glorious power and tonal chromatics of this fine organization were made known to us with a mastery of direction.

Indianapolis News

There was, of course, ample reason for these demonstrations of approval. Under Mr. Reiner's leadership the Cincinnati Orchestra has become one of the leading musical bodies of the country. Its playing is a thing of beauty, sometimes of matchless beauty. Mr. Reiner demonstrates the depth and breadth of his remarkable musicianship.

Wisconsin State Journal

The perfect ensemble and blending of interests gave evidence of a fine spirit existing between conductor, men and audience during the rendition of the well balanced program.

Madison, Wis., Capitol Times

The Cincinnati Orchestra has found a powerfully inspiring leader in Fritz Reiner.

Rockford, Ill., Republic

Three times Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, was obliged to come out at the close of last evening's concert before a clamorous audience. Mr. Reiner and his orchestra deserved this great ovation.

Indianapolis Star

The Cincinnati Orchestra has a great conductor in Mr. Reiner, a conductor of breadth as well as brilliancy, of poise as well as enthusiasm. He played all things well and the orchestra has grown in artistry under his leadership.

Dayton News

A delight to the eye and a greater one to the ear is the Cincinnati Symphony Orchestra under Fritz Reiner. The concert was superb. Mr. Reiner merits more than ordinary praise; his success is phenomenal.

St. Joseph, Mo., News Press

In beauty of tone it surpassed any orchestra that has been heard in this city. A more lovely quality could not be imagined, representing the acme of just balance and individual excellence of personnel.

Bookings for 1923-24 now being made

A. F. THIELE, Manager

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Cincinnati, Ohio

WASHINGTON OPERA COMPANY ACHIEVES GENUINE SUCCESS

Rigoletto Given Excellent Performance—Samaroff, Siloti, Hempel, Thomas and Harvard Among Stars Appearing Recently—Local Activities

Washington, D. C., January 24.—The Washington Opera Company's two performances of *Rigoletto*, January 22 and 26, were excellent proof that good opera can be given by local companies at moderate prices. Edouard Albion, general director, and his associates have succeeded without any civic endowment fund, believing that opera should be self-supporting. Joseph Schwarz interpreted the role of *Rigoletto* in finished and flawless manner. The soprano role was taken by Bertha Crawford, whose singing of the *Caro Nome* aria won thunderous applause. The Duke of Mantua was sung by Louis Dornay, tenor, who gave a pleasing performance. The last act was the crowning success of the effort. Elizabeth Bonner's characterization of Maddalena was superbly done and Charles Trowbridge Tittmann, as Sparafucile, was a fitting companion for her. The other members of the cast were Albert Shefferman, Horace Alvin Lake, Marguerite Meakin, Rose Pollio, Everett Naftzger, Louis Annis, Edmund Boyar, and Dorothy Wilson, all local talent. The ballad, which was a very pleasing feature, was under the direction of Paul Tchernikoff. Credit for the attractive staging is due Bernard Cantor, the director. The chorus was well trained and sang admirably. Arturo Papalardo was the conductor.

SAMAROFF'S RECITAL A GREAT SUCCESS.

Olga Samaroff delighted her Washington admirers by her recital, January 18, appearing as the fourth artist of T. Arthur Smith's Master Pianist Series. Mme. Samaroff gave comprehensive explanations of the numbers she played which were Beethoven's sonata, op. 10, No. 2; three Brahms numbers, the Chopin sonata, B flat minor, Rachmaninoff's G minor prelude, two Debussy numbers, Lotus Land by Cyril Scott, and Wagner-Hutcheson's Ride of the Valkyries. The program was augmented by several encores. Her audience was large and enthusiastic.

SILOTI'S MUSICIANSHIP DELIGHTS.

Like a Greek statue in a futurist exhibition, Alexander Siloti's recital on January 18, at the City Club, stands out as a thing of pure, classic beauty. His program opened with several numbers of Bach followed by four Liszt numbers, a group of Chopin, etude in E major (Roger-Ducasse), Kaddish, a Hebrew melody, arranged by Ravel;

four Russian folk songs by Liadoff and Lesginka (Caucasian Dance) by Rubinstein.

ST. DENIS AND DENISHAWN DANCERS DRAW PACKED HOUSE.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave a fine performance in the new National Theater, January 19. There was the capacity house that always greets these artists here. Oriental numbers predominated on the program and there was a gorgeous display of color and fitting eastern atmosphere.

NEW YORK SYMPHONY ORCHESTRA CONCERT.

Houses filled to fullest capacity and much enthusiasm greeted Alfred Coates when he appeared with the New York Symphony Orchestra, January 15 and 16. The fifth symphony (Beethoven), under his virile baton was played with great depth of feeling. The other numbers were Strauss' Don Juan, On Hearing the Cuckoo (Delius), and the scherzo from Manfred Symphony (Tchaikowsky). The second concert, with Frieda Hempel as soloist, offered Brahms' fourth symphony, the finale from Tsar Sultan of Rimsky-Korsakoff, and the prelude and finale from Tristan and Isolde. Mme. Hempel was recalled again and again to acknowledge the untiring applause of the unusually large audience. Her clear golden tones and artistic skill were heard in the air from Der Freischütz (Weber) Batti, Batti, O Bel Masetto (Mozart), Cradle Song (Humperdinck), and Saper Vorreste from The Masked Ball (Verdi).

LECTURE-RECITAL BY WALTER DAMROSCH.

Walter Damrosch, conductor of the New York Symphony Orchestra, gave the first of a series of three explanatory recitals on the Wagnerian operas, January 17, in the auditorium of the Central High School. Mr. Damrosch illustrates these lectures by playing the themes on the piano, reciting the text from a translation of his own. A large, appreciative audience was hearty in applause. The Rhinegold was the opera Mr. Damrosch dwelt on at this recital.

JOHN CHARLES THOMAS WINS PLAUDITS.

John Charles Thomas, baritone, gave his first recital in Washington at the New National Theater, January 12. The whole-hearted applause of his hearers manifested their entire satisfaction. His program included groups of songs in English, Italian and French, and the prologue from Pagliacci. He responded to the enthusiastic applause with many encores including Hahn's Si mes Vers Avaient des Ailes, Harrison's In the Gloaming and the Old Black Mare of Squire. William Janashek proved a most accomplished musician and sympathetic accompanist.

KREISLER GIVES RECITAL.

Kreisler appeared in recital January 23, at Poli's Theater. His program included Greig's sonata in C minor, Max Bruch's concerto in G minor, Cyril Scott's Lotus Land, Paderewski's minuet and Rimsky-Korsakoff's Chanson Arabe and Dance Oriental. Mr. Kreisler had his usual impeccable accompanist, Carl Lamson.

CLEVELAND ORCHESTRA MAKES A VISIT.

The Cleveland Orchestra, Nikolai Sokoloff conductor, gave its second concert in Washington, January 21, at Poli's Theater. The outstanding feature of the program was a dramatic poem, La Mort de Tintagiles, op. 16, by Charles Martin Loeffler. Samuel Lifschey won much applause by his playing of the solo part for viola. The program included also the César Franck symphony in D minor and Strauss' Don Juan.

SUE HARVARD WINS OVATION.

Sue Harvard, soprano, sang to a large audience in the City Club as the guest of the Kiwanis Club, on January 23. Her program was varied. She was equally at ease in the classic as well as the modern compositions, singing with both airy lightness and depth of tone. Her audience recalled her again and again, and she was most gracious in acknowledging the well deserved plaudits. She was fortunate in having a most sympathetic accompanist in Ethel Watson Usher.

FLONZALEY QUARTET DELIGHTS LARGE AUDIENCE.

The Flonzaley Quartet, under the auspices of the Washington Society of the Fine Arts, gave a wholly enjoyable

concert at Central High School, January 22. An opening Haydn number, charmingly rendered, was followed by the quartet in G major, op. 22 (Novak), The Londonderry Air (Bridges), and Puck, by Josef Speaight. The quartet also played at a private musicale given by Mrs. Robert Woods Bliss where it afforded a delightful evening of music for the many distinguished guests.

CONCERT BY LOCAL ARTISTS.

Mary Cryder gave a delightful musicale at the Arts Club, January 20, at which the soloists were Lucy Dickinson Marx, Miriam Larking, cellist; Lynch Luquer, violinist, and Minna Niemann, pianist. Mrs. Marks opened the program with La Girometta (Sibella), Song of the Shepherd Lehl (Rimsky-Korsakoff), and the Snow Drop (Gretchaninoff). Miss Larking and Miss Niemann played two interesting Italian numbers, Aria Teglalia and Berceuse Slav (Neruda), and adding Lynch Luquer, three Russian airs by Glinka, which were most enthusiastically received by the audience. Mrs. Marks completed the program with a charming group of songs.

THE INTERSTATE MALE CHORUS.

The development of the Interstate Male Chorus from a departmental activity of the Interstate Commerce Commission into a musical organization of the highest standing has been a most praiseworthy achievement. The chorus is composed of thirty-two officers and employees of the commission and nearby departments. Clyde B. Aitchison, commissioner, has been the conductor from its inception three years ago. Free admission is a point of the public spirit of the organization. It is supported entirely by the subscription of the forces of the Interstate Commerce Commission. The annual program of the chorus includes three concerts a season with assisting soloists. At the first concert this season Charles Trowbridge Tittmann, bass, appeared as soloist. The outstanding numbers of the program were Pache's Silent Recollection and Evening Serenade; Forest Harps, by Schultz, and Glorious Forever by Rachmaninoff.

NOTES.

The musical committee of the League of American Pen Women, Mrs. John Cable chairman, announces a series of evening musicales, lectures and choruses at its headquarters, 1772 H street, for the furtherance of musical talent in the district.

Dr. Lovett, pianist, and Florence Louise Lyon, reader, were the soloists at a recital at the clubhouse, January 24.

Charles A. Whipple entertained two hundred guests at a musicale at his residence, January 21, at which Herman Rakemann played Mr. Whipple's Amati violin with a beauty of tone and feeling worthy of the famous instrument. Mr. Rakemann was accompanied by Malton Boyce, organist of St. Matthew's Church. Mrs. Benjamin Veaner recited a dramatic poem and Fred East sang I'd Live in the Heart of a Storm (Rakemann) and The Song of the Turnkey (de Koven).

The Boston Symphonic Quintet, composed of Herman Sulzen and Spencer Fuller, violinists; Edward Erickson, violist; Gilbert Sidman, cellist; Richard Hoyt, pianist, assisted Henry Mueller at a recital in First Congregational Church, January 21. Mary Potter, contralto, and the quintet gave another concert in the church the following evening.

Mr. Tittmann was bass soloist at a recent performance of The Messiah at the University of Virginia. It is the third time Mr. Tittmann has sung the part this season.

Clara Ascherfeld, pianist; Herbert Bangs, violinist, and Helene Broemer, cellist, were the soloists at the regular morning recital of the Friday Morning Club on January 19. The program was well chosen and executed with excellent musicianship.

Mrs. Edouard Albion gave a talk at the Woman's City Club, January 15, to a large number of members and their friends on the civic need of opera. Mrs. Albion spoke most interestingly and convincingly of what an opera means to a city, showing not only its cultural but its moral benefits, and giving a brief interpretative review of *Rigoletto*, which is the Washington Opera's first production this season. Arias from the opera were sung by a quartet of the Washington Opera Company.

ACTIVITIES OF LOCAL ARTISTS.

George O'Connor, baritone, sang at a dinner given at the Hotel LaFayette recently by the Civitan Club of Washington for Monsieur Albert Thomas, director of the International Labor Bureau of the League of Nations.

A musical and literary program was the feature of the meeting of Le Cercle Francaise de Washington, les Precieuses Ridicules. The trio, Mrs. Duff Lewis, violin; Dore Walton, cello; Marie Leontine Becker, piano, played Andante Religioso, by Thomé, two Chopin preludes, passepied (Delibes), Serenade (Herbert), and Beethoven's minuet with pleasing skill. Blanche Remy delighted her hearers with songs and Jeanne Benedict gave some charming recitations.

The City Club gave its first invitation recital, January 10, at which time Felian Garzia, pianist, played several delightful groups which won hearty applause. Ethel Holtzclaw Gawler, well known in Washington as a most excellent soprano, gave a delightful group of French songs, an aria from the first act of Aida and several other selections.

Emmanuel Wad, pianist, was most enthusiastically received at the Arts Club recently when he gave a varied program with excellent musicianship, winning great applause from the large number of members and guests. J. H.

Barbara Maurel Off on Long Tour

Barbara Maurel, mezzo soprano, who elicited so much favorable comment from the English critics when she appeared in a series of recitals in London last summer, left New York recently to fill an extended concert tour in the Middle West. Her tour includes engagements in St. Louis, Kansas City, Tulsa, Omaha, Lincoln, Topeka, Wichita, Joplin, Oklahoma City, Enid, and other cities in Kansas, Missouri and Oklahoma.

Lily Strickland's Songs Admired

At a lecture-recital given at the Congress Hotel by the Chicago Society of Ohio Women, in Chicago, on January 11, Robertina Robertson sang with great success two songs from Lily Strickland's group of Creole melodies, Bayou Songs, Mornin' on ze Bayou and Ma Li' Batteau. It was necessary for her to repeat Carmela, one of the early Spanish-Californian folk songs which have been harmonized and set for voice and piano by Gertrude Ross.

"A voice of both dramatic and lyrical quality."—Duluth Herald.

Frederick Gunster

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New York

THE INTERNATIONAL SOPRANO

Luella Meluis

Management of
Luella Meluis
1425 Broadway
New York

RALPH ANGELL, Pianist

RAYMOND WILLIAMS, Flutist

Franceska Kaspar Lawson

Soprano

Concert—Oratorio—Song Recital

She possesses an unusually beautiful voice, wide in range and very sympathetic in quality. She was acclaimed as one of the most enjoyed soloists who has been brought to Alliance recently.—Alliance (Ohio) Review and Leader.

With her exquisite voice, rare art and winning personality, she captivated her large audience, and was recalled again and again.—Mansfield (Pa.) Advertiser.

Mrs. Franceska Lawson has one of the most beautiful voices on the concert platform today. It is unusual in both power and sweetness. Her softest notes have a penetrating quality that is quite notable. As a lecturer upon programs where Mrs. Lawson has appeared, I have seen her work heartily applauded and admired everywhere.

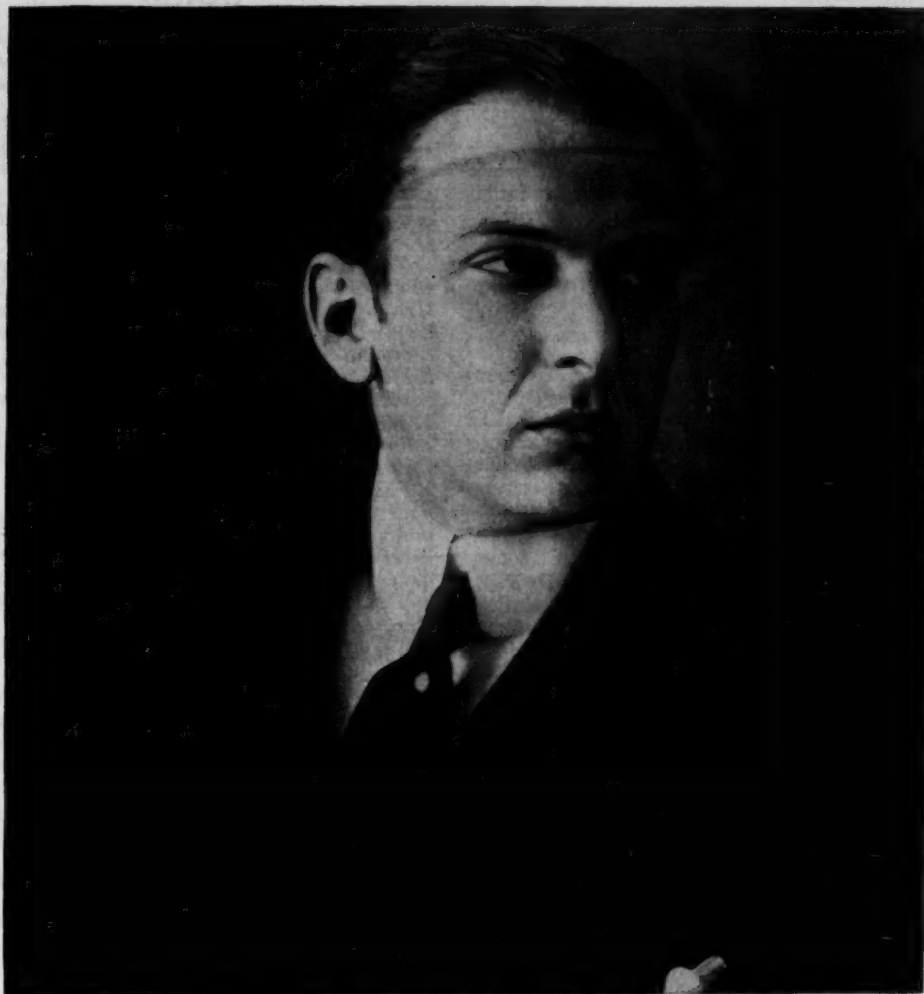
H. C. Culbertson, former President of the College of Kappa, Kansas, and of Ripon College, Wis.

1717 N Street, N. W.

Washington, D. C.



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DEEMS TAYLOR

the brilliant young music critic of the New York World, is making a tour to listen to and write about half a dozen of the permanent American symphony orchestras outside of New York. This is what he had to say in the World of February 7 about

FRITZ REINER

Conductor of the Cincinnati Symphony Orchestra. Reports of Mr. Reiner's unusual talent have come from Cincinnati, but this is the first expression of opinion to be published, written by a trained critic from a distant city, for whom there could be no question of local pride.

"Reiner is a conductor of great technical skill, marked individuality and extraordinary imagination—He did not take long to show the stuff he was made of—Cincinnati has a FIND."

DEEMS TAYLOR in the *New York World*, February 7, 1923

CINCINNATI, Feb. 6.—Yesterday afternoon's program was the eighth given in Cincinnati this season under the baton of Fritz Reiner, the new conductor. The newspaper men who saw him during a brief interview in New York last fall carried away, most of them, the impression of an unusual personality, and I was more than ordinarily curious to see what sort of conductor he would turn out to be. He did not take long to show the stuff he was made of. Cincinnati has a find.

Young as he is—and he is just thirty-four—Reiner is a conductor of great technical skill, marked individuality and extraordinary imagination. He reminds one uncommonly of Leopold Stokowsky; not in looks or gesture—the two men are miles apart physically—but in temperament. Their approach to music is much the same. Both convey a sense of restless, almost ferocious, nervous vitality. Both delight in emphatic rhythms and strong colors and both have a feeling for line that stresses the lyric element in everything they touch.

It is impossible to get a full length view of a strange conductor without hearing him in the classics and there were no B's on yesterday's program. But one thing is certain, it is possible to conceive of Mr. Reiner's playing Brahms in such a manner as to horrify the orthodox; but it is not possible to imagine his doing it out of ignorance.

His conducting has great energy and vivid-

ness—his gestures might seem extravagant in a man who got less striking results. But one could not call him a prima donna conductor for he is too obviously intent upon the work at hand, too bound up with conveying his meaning, to be suspected of paying any particular attention to the audience.

Some of his gestures are wonderfully graphic. I saw him get a stunning attack out of the first violins by thrusting his left hand at them palm downward as though he were cutting underbrush with a machete, and somehow it seemed exactly the right gesture to make. In the climaxes he has a trick of lowering his head and thrusting it forward that is as exciting to the spectator as it is electrifying in its effect upon the band. . . .

The program was arrestingly novel both in substance and arrangement. It was all modern—nothing earlier than Hugo Wolf—and all either Italian or German. The combination looked a bit queer on paper, but it provided an afternoon of absorbing interest.

First on the list came Pizzetti's arranged four-movement suite from his incidental music to "La Pisanella." Mr. Reiner gave it a brilliant and searching performance, full of abrupt transitions and flaming Latin climaxes. . . .

The other orchestral numbers were Wolf's "Italian Serenade" and a new symphonic poem by Respighi, "The Ballad of the Gnomes." The Wolf work had a lovely, delicately tinted

performance, the viola solo being played particularly well by J. Vander Rave, the first violist.

Respighi's score is the most drastic, the most individual and the most successful thing of his that I have yet heard. . . . There is the yelling laughter of demons, the howls of a tormented troll, the orgiastic frenzy of forbidden rites. There is a funeral march near the close like the trampling feet of the damned and a whirling devil dance at the end that is sheer madness.

The scoring is as diabolically clever as the music. Respighi calls for a huge orchestra full of pianos and celestas and contrabassos and E flat clarinets and all sorts of monsters and he paints from this unwieldy palette with complete mastery.

Reiner gave the piece an extraordinary reading; one that probed for every last bit of color and hidden melody and his orchestra played with a flexibility and kaleidoscopic brilliance that bespoke endless and successful rehearsals. The audience, which had shown signs of looking askance at the comparatively aseptic Pizzetti, was so excited over what it had been through that it quite forgot the scandalous heterodoxy of Respighi's score and overwhelmed conductor and players with a roar of applause. And any one who has ever seen a matinee orchestra audience will appreciate just how stimulating Mr. Respighi's newest opus must be.—*The World*, February 7, 1923.

MUSICAL COURIER

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NEW YORK THURSDAY, FEBRUARY 15, 1923. No. 2236

Schubert's Unfinished symphony is one of the most finished works in music.

Temperament: The quality in an opera singer that often in an ordinary person is called cussedness.

There are "wets" and "drys" in music, too. The "wets" are those who have spirit, and those who have not are "dry."

Jazz follows the American flag. Ask them in Havana, Honolulu, Porto Rico, and wherever Uncle Sam's army has been in Europe.

The composer works with his head, the pianist or violinist with his hands, the singer with his voice, and the critic with his vocabulary.

Yes, Chlorinda, astronomers look upward when they are star-gazing, and, strangely enough, the occupants of the topmost gallery at the Metropolitan look downward for the same purpose.

If Europe could send us any more Elmans, Gall-curcis, Heifetz, Mengelbergs, Jeritzas, Martinellis, Giglis, etc., they would be able to take home enough money to pay all the much talked of debts to this country.

No one ever has given an answer to the question, "Why should the spirit of mortal be proud?" In music the great unanswered questions are, "Who is Sylvia?" "Warum?" "Why Dost Thou Weep?" and "Know You the Land Where the Citron Blooms?"

Josef Holbrooke, the ever-contentious English composer, writes us: "The MUSICAL COURIER never gives a good word for any British work!" The only thing that this proves is, that Josef Holbrooke doesn't read the MUSICAL COURIER as carefully as he should.

The world will not be better, a musical philosopher asserts, until everyone understands Bach, Beethoven and Brahms. If some of those who now understand them are samples of what the rest of mankind are to be like, it would not be a bad plan to leave the world as it is.

The metaphor and simile slingers always pick on music. One hears that Bach is the "Milton of music," that Chopin is the "Poe of music," that Brahms is the "Browning of music." Turn about is fair play, and hereafter the MUSICAL COURIER will look upon Strindberg as the "Stravinsky of literature," upon Maeterlinck as the "Debussy of literature," and upon Sir Conan Doyle as the "Irving Berlin of literature."

That is a very impious person who writes to this paper: "In view of the three-mile limit smuggling going on just now, should not a famous American national song be entitled Columbia, the Gin of the Ocean?"

On another page of this issue there is an announcement of the conditions for the competition for the Berkshire prize of 1924. There is no competition this year, Mrs. Coolidge having commissioned two works, one from Eugene Goossens, the young English conductor and composer, and the other from Rebecca Clark, violinist, who was runner-up in the competition in two different seasons.

The other day a MUSICAL COURIER reporter heard two Metropolitan Opera singers wrangling about the disposition of a role and he wondered whether either one of them had seen the great steel and concrete caisson, weighing 15,000 tons (the largest ever built), recently lying at Canal street in the North River, and ready to be sunk at that pierhead as part of the great vehicular tunnel between New York and Jersey City.

The celebrated treatise on orchestration by Nicholas Rimsky-Korsakoff, hitherto not available in English, has just been issued by a London firm in a translation by Edward Agate. It is illustrated with a great many extracts from Rimsky-Korsakoff's own scores—and from no others. There has never been a greater master of orchestration than this same composer, and the book will be of great value to all students of that most fascinating branch of the art of music.

Why the City Symphony Orchestra should have elected to play the third movement of the Mendelssohn violin concerto, played by all of the first violins, at its popular concert on February 11, will ever remain a mystery. This sort of thing is a school exercise in the conservatories for the graduating class, and is done largely to save time, as it is manifestly impossible to allow each student to play a concerto alone. It is certainly not necessary to prove the ability of the violins in the City Symphony Orchestra by any such tour de force. Why was it done?

Current Opinion for February announces the invention of a musical typewriter and has a photograph of the inventor, Professor Fortoni, musical-typewriting, if that is the proper verb for this new crime. It has already been said that every musician in the world is a composer. Now we may also expect all the rest of the people in the world to be composers. Instead of putting our thoughts on paper in words we will send our friends or enemies a chord or two, a piece of "self-expression," a sonata. For our worst enemies we can reserve futuristic discords. Only there must also be a law that our worst enemies shall also be forced to listen to our lucubrations. The millennium is coming!

Alexander Glazounoff was given a great celebration on October 29 last in honor of his fortieth anniversary in music—which may be one of the reasons why he did not come to America this season. The celebration took place in the large hall of the Moscow Conservatory, over which he has continuously presided under the Imperial, the Kerensky, and the present Bolshevik government. A Lunacharsky, People's Commissary of Art and Science, made the principal address and there were programs of Glazounoff's music which lasted for two days. Moscow, by the way, is said to have a splendid orchestra called the First Symphonic Ensemble, which, true to the democratic principles now so prevalent in Russia, plays without a conductor—and gets away with it.

Elgar's orchestral arrangement of Bach's fantasia and fugue in G minor no doubt is a "miraculous" work as the London Daily Telegraph of January 23 proclaims, but with all due respect to any skill exhibited by the transcriber, one hardly would agree with the same paper, that the score "must rank high among the 'creative' works" of Elgar. The paragraph winds up: "To think of piccolo, side drum, tambourine, cymbals, glockenspiel, two harps, tuba, and bass drum among those present in a Bach fugue and to think of it all 'coming off'! Surely, Bach himself would adore it." As much as Weber would adore Berlioz and Weingartner for scoring the Invitation to the Waltz, and Schubert would idolize Liszt for making a piano holiday of the Erlking and Hark, Hark, the Lark.

THE AMERICAN MUSIC GUILD

The other day I was asked to advise as to the conditions of a proposed musical prize competition. My advice was that the element of utility should enter into the conditions.

No one who knows anything about prize competitions will fail to perceive my reasons for this. Year after year prizes are given for compositions that nobody wants, that nobody plays, that are given a hearing out of courtesy and then gracefully die and disappear.

Now all of this applies to the music that was given by the American Music Guild at its Town Hall Concert on February 7. One of the works was a prize-winner, having been selected by competition for publication by the Society for the Publication of American Music. It was beautifully played by the Letz Quartet, but this beautiful playing did not serve to make it interesting. This was the Gregorian Quartet by David Stanley Smith.

Four other works on this program should have been prize-winners, which is to say that they possess the two chief characteristics of prize-winners, e. g., technical mastery and dullness. These were the three pieces for violin and piano by Carl Engel, and the Portrait for clarinet and piano by Sandor Harmati.

Even the playing of Georges Grisez and Mrs. Jacobi could not save this Portrait from being a bore. I wondered whose portrait it was intended to be and decided that it must be that of the dust of Tut-ankh-Amen. The Engel Triptych, which Albert and Edna Stoessel did their best to enliven (and their best is very good indeed), was simply endless—wandered on and on and got nowhere.

None of these comes under the head of what I would call utility music, which means that I cannot possibly imagine any member of the audience being so interested by them that they would want to hear them again or would go to the music store and buy copies of them for their own delight. In other words they do not stack up with the utility music of Bach, Haydn, Mozart, Schubert, Beethoven, Chopin, Brahms, etc.

E. Robert Schmitz played three preludes from Marion Bauer's Op. 15, and the last one, the one in D minor, played for the first time in New York, had to be repeated. Then Mr. Schmitz played three fragments from New York Days and Nights, by Emerson Whithorne: On the Ferry, A Greenwich Village Tragedy, Pell Street.

Loud applause. Mr. Schmitz gave Whithorne's Times Square as an encore. More applause, many bows and much hesitation on the part of Mr. Schmitz, but the public would not be downed and insisted on more, and got it in the shape of Whithorne's Chimes of St. Patrick's. The success of these works was undoubtedly enhanced by Mr. Schmitz' masterly rendition of them.

Which is really better, this amusing and entertaining music of Whithorne (utility music) or the dreary dust heaps of Engel, Harmati and Smith? Certainly, if prizes were being handed around they would be handed to Engel, Harmati and Smith, whose music is of the kind judges are pleased to call "serious," and not to Whithorne, whose music possesses the element of entertainment, taboo in all prize competitions.

The only people in the world who think that music must be dry to be worth while are the judges who hand out prizes. The rest of the world knows that the music of Bach, Beethoven, etc., may be worth while without being dry.

No success was ever yet built upon boredom. If the American Music Guild gives many programs like the one that was given at the Town Hall on February 7 its most enthusiastic adherents will fall away from it, its audiences will dwindle, and it will be just another chapter in the history of American musical failures.

America is making good music. The American Music Guild has already given some of it. But it must watch itself if it is to continue in the way of success it has so admirably begun. It must guard against giving any work that is obviously and evidently too long, too dry, uninteresting, a bore. The American Music Guild must remember that through its activities American music is on trial before the world. Give it a chance!

Frank Patterson.

VARIATIONETTES

By the Editor-in-Chief

In the daily newspaper world it is a dreadful heresy for one journal to mention another, and it is an almost unspeakable crime to praise any paper except one's own. That is one reason why the concerts given by the New York Evening Mail are not mentioned by its contemporaries in the field of the dailies. Another reason why they are not noticed is because they are good. If the concerts were bad, or poorly attended, or stood in harsh esteem artistically, the rest of the press would rend them in pieces. We have attended two of the series at the De Witt Clinton School in West Fifty-ninth street, and more than a season elapsed between our visits, so that we were enabled to judge properly of the progress made in the interval. Last Sunday night's audience filled the huge auditorium, and a dozen policemen were on hand to align the throng of music seekers for it seemed that everyone was on hand early to secure a good seat, all of them being unreserved. Charles D. Isaacson is in charge of the concerts. He procures the artists (all of whom appear gratis), arranges the programs, explains them to the listeners, reads them excerpts (from his own Face to Face with Great Musicians) about the composers and pieces about to be heard, and through his natural demeanor and cheery personality establishes on the stage and among the auditors an atmosphere of informality and easy friendliness which manifests itself in an entire absence of the stiffness and frigidity customary in the average "professional" concert halls. We heard a fine program splendidly played by excellent artists. Many of the best known singers and players have assisted at these concerts, and most of them voluntarily have offered themselves for return "engagements." We heard Mr. Isaacson tell about the musical work being done through the Evening Mail. It appears that on Monday, Tuesday, Wednesday, Thursday and Friday afternoons and evenings of this week he is producing the concerts in various schools and auditoriums and next Saturday evening he is due with his troupe at one of the insane asylums. "How does Mr. Isaacson escape the asylum so long?" asked a speaker later in the evening.

Mr. Isaacson announced that about 4,000 concerts have been given to date by the Evening Mail. If the audiences we studied were a fair example of the rest of those who attended the lengthy series, it may be stated unreservedly that Mr. Isaacson and the Mail are doing a fine and useful work. They claim that they are educating audiences to know music, but it would be nearer the truth to say that they are educating the artists to know their audiences; that is, to know them informally, personally, humanly. There is an indescribable atmosphere of that sort of thing at the Mail concerts. The attention of the listeners is complete and absorbing, their enthusiasm, when they like a selection or rendering, is unlimited, and reaches across the footlights. Between the stage and the audience the usual chasm seems bridged over. The artist who makes a hit at these concerts has gained several thousand lifelong friends and hundreds of faithful ticket purchasers when his paid recitals are forthcoming. We said that the Mail entertainments educate audiences and artists. They have educated also one musical editor who was grateful for the chance to tell the gathering that he would have been there even if the concert had been given by the War Cry or the Police Gazette for it had brought him face to face with a great audience.

Speaking of the friendship between artists and audiences—a typical development of this democratic period—brother Chase has this in his newsy New York Times column of last Sunday:

Dame Melba paid an unexpected visit to Covent Garden Theater to exchange a few words with members of the queue waiting to gain admission to the theater, where the famous singer was appearing that night as Mimi in *La Bohème*. Since 11 o'clock on Friday night people had been waiting outside the theater, and on learning of this Dame Melba decided to proceed to Covent Garden, which she reached shortly before noon. Driving up to the gallery queue in her car Dame Melba was immediately surrounded by a cheering crowd, who left their places in the queue in order, if possible, to exchange a word with her. Young persons, men and women and waiting messenger boys excitedly pushed forward in the throng with the object of obtaining her autograph. Standing in the muddy road Dame Melba patiently affixed her signature to the programs and pieces of paper that were presented to her. She was loudly cheered as her car drove away.

We will beat Mr. Isaacson to that insane asylum next Saturday by three or four days if eager inquirers do not stop asking us who will succeed Strinsky at the Philharmonic and whether the German opera

company will succeed in making money at the Manhattan.

A man named Aldrich writes in the New York Times (of February 12) as follows about a man named Liszt, whose *Dance of Death* was performed last Sunday afternoon at the New York Symphony concert:

The soloist was Alexander Siloti, the Russian pianist, who showed his devotion to his master, Liszt, by playing his *Dance of Death*, paraphrase of the *Dies Irae*. It takes a good deal of devotion to Liszt to undertake and go through with this piece. The impressive fragment of Gregorian melody upon which it is written has been much used by composers and considerably mauled by many of them; but this is the worst mauling it has had. Liszt subjected it to a process corresponding as nearly as may be to what is now known as "jazzing"; a veritable indignity.

And the man named Aldrich subjects himself to a process corresponding as nearly as may be to what still is known as talking "through his hat." The man named Liszt never could conflict an indignity on a Catholic tune for two reasons, he was too good a Catholic and too good a musician. Also he had consummate musical taste. If the truth were known the man Liszt never did anything as vulgar and undignified as the paragraph written about him by the man Aldrich. Nothing that came from Liszt's pen lacked interest, charm and refinement. Of course he wrote some music whose purpose was to entertain. So did Beethoven, Brahms, Mozart, Haydn and others. But the *Dance of Death*, one may be sure, was done with seriousness, devotion and musical feeling, and not with a desire to "jazz" a theme which was sacred to the man named Liszt. The Aldrich man adds to his report about Siloti: "He was much applauded and several times recalled." This proves either that the audience enjoyed art or that it enjoyed a Catholic melody "jazzed." Which seems more likely? And, too, which is more reasonable to suppose, that the Liszt lacked in reverence or judgment, or that the Aldrich lacks in good taste and understanding?

More pardonable was the World's account of the same concert, which said that Brahms' fourth symphony was played, when in reality it was Tchaikovsky's fourth which came to a hearing. Everyone knows that the composers wrote very much alike—each used a pen.

Owing to the Lincoln holiday exigencies, it is possible to publish in these columns only a few words about the opening at the Manhattan Opera House last Monday evening of what is known as the Wagnerian Opera Festival. MUSICAL COURIER readers are aware that it is a private undertaking conceived through New York enterprise. The company arrived here a short time ago and owing to insufficient financial reserve encountered inconveniences in several neighboring cities, but with the help of local sinews of war managed to give its promised performances there, and also to make its scheduled opening in New York. It is understood that certain limited financial guarantees have been forthcoming here and if the public will step forward and assist encouragingly at the box office our Wagnerian visitors will be able to pay their production bills, to settle bed and food accounts, and perhaps even to festivalize a bit in our happy city. The company deserves support, let every one know that. Its conductor, Leo Blech, has done wonders with an orchestra assembled here from the four ends of the Musical Union, and he has rehearsed his forces into a fine ensemble that performs not only technically amazingly well but also with taste, feeling and musical finish. Blech is one of the very big men of the baton without any question. He revealed an intimate knowledge of the Meistersinger score and he knew how to make it reveal all its beauties. And what beauties they are, and how one's senses bathe in the luscious melodies and the intriguing harmonic waves on which they float. But enough of this, or we will find ourselves trying to discover Wagner. Blech had a tiptop cast of singers at his command. Friedrich Plaschke was a magnificent Hans Sachs, becomingly orotund, sonorous, tender, sentimental, authoritative, humorous, noble. He has a voice and style that will delight all those who meet them. The same may be said of Alexander Kipnis, the Pogner. He, too, is a huge fellow, with a large voice which he is able to temper down into languishing pianissimos when he desires. His Wagnerian manner, diction and delivery are perfect. Desider Zador was the Beckmesser, and gave a sharply etched and strikingly effective portrayal of that delightful old rogue. Paul Schwarz, the David, dis-

played the expected light tenor voice and physical ebullience. In Robert Hutt we had a Walther of generous (somewhat too generous) figure, but of ringing voice with lyrical quality, of impetuous and romantic action, and of sound musical instincts and achievements. Meta Seinemeyer, the Eva, is a soprano of fresh and sweet tones, arch demeanor and traditional Nuremberg amplitude. Jessyka Koettrik was the Magdalena. Others in the cast were Heinz Bollmann, Benno Ziegler, Johannes Scheurich, Peter Hegar, Erik Schubert, Rudolf Helfer. As for the scenery—the music more than made up for it.

We are laying odds on the prospective jockeys of the great International Philharmonic Handicap, as follows: Stokowski, 4-5, one of the favorites but likely to be kept out of the race by a previous engagement at another track.

Toscanini, 10-1, wintered badly, is sour tempered and track sore, and not likely to be entered.

Mengelberg, 2½-1, international sprinter, unwilling to enter endurance event.

Bruno Walthers, 4-1, coupled in the betting with Damrosch and Coates, all members of the same stable.

Theodore Spiering, 6-1, a fine performer, in splendid condition, and likely to be a dark horse.

Henry Hadley, 8-1, has held his own with the best of them, and good in any kind of going.

Felix Weingartner, 15-1, heavily engaged in European stake fixtures.

Nahan Franko, 25-1, has run excellent races at all distances and in splendid time.

Van Hoogstraten, 2-5, overwhelming favorite, based on the reports of observing rail birds, early morning clockers, and shrewd tonal tipsters.

The interest of the public is intense and heavy conjecturing is going on everywhere. Aside from those jockeys already mentioned, pools are selling on the field at 50-1.

Half time dances should be written in half notes.

Robert Norne, who writes for Blue Notes, an intimate musical monthly for orchestral players, is wasting his talents too obscurely, as this item proves:

Modern dairy farms are equipped with milking machines. To calm the cows during milking time, phonographic records are played for them. One cow of a certain herd surrendered completely to the rhythm of Barn Yard Blues and shook and shimmied till she separated the cream from the milk, and churned the cream to butter. They call her Madame Butterfly. One day they turned loose Tchaikovsky's Nut Cracker suite, and in a short time the barn was infested with squirrels.

A conductor is one who travels in drawing rooms on trains.

We have just finished reading a long article on music in the home and music for children. It was an old fashioned article. We have some modern ideas along those lines. For instance, we think that the girl worth while is the girl who does not try to play Liszt when she has a Moody & Sankey technic.

And the worth while mother is the one who, when that girl gives a concert, says: "Well, she looked lovely anyway."

Which leads our thought to the fable about the piano teacher who put the very pretty pupil out of his class because she had no talent. Fable, we said.

In some homes the children are made to practise Bach and in others they have a happy childhood.

Nevertheless, with the new conception of the effect of music on morals, doubtless there are earnest devotees who can prove that Abel was slain by Cain because that naughty youth never had been taught music in the public schools or taken part in community singing.

A musical old timer is one who can remember when nice girls didn't know the plots of *Thais*, *Pagliacci*, *Walküre* and *The Love of Three Kings*.

Gigli, the tenor, has a new baby in his household, and it is interesting to note how quickly musical heredity asserts itself. The infant was presented with a little cart and insisted on making her illustrious father drag her about in it and play "horsey." When Mrs. Gigli asked the tot, "What are you doing?" the youngster answered: "I am hitching my wagon to a star."

Brahms may have conquered the world but he has not yet mastered the Evening Post.

A philosophical violinist asks: "If there were no poor fiddlers how could we tell when we hear a good one?"

LEONARD LIEBLING.

IARECKI DEFENDS HIS HALO

In view of the fact that very few readers of the *MUSICAL COURIER* will have any idea who Iarecki is, it may be well to explain that he is a Pole who came to America a few years ago and now lives here. He won the Berkshire Chamber Music prize in 1918 with a string quartet, and this quartet was published in 1922 by the Society for the Publication of American Music. Mr. Sonneck's remarks about the publications of this society aroused Iarecki's ire. What else Mr. Sonneck had to say, and his reason for saying it, did not interest him, but he wants the world to know that he, at least, has written an imperishable master work. His letter to the *MUSICAL COURIER*, as well as a letter to Mr. Sonneck, Mr. Sonneck's reply to him, and a letter from Mr. Sonneck to the *MUSICAL COURIER*, all follow.—The Editor.

TO THE MUSICAL COURIER:

Before me is a copy of the January number of the *Musical Quarterly*, containing the article by O. G. Sonneck, *The American Composer and the American Music Publisher*. Aside from the general trend of the article and the, to my mind, somewhat chaotic assortment and association of names, which I pass over as those of a librarian, I take issue specifically with the writer's sweeping assertion that "while no imperishable masterworks have come its way, the Society for the Publication of American Music has made American chamber music of artistic quality accessible, etc., etc."

If this sentiment were put forth as an opinion there would still be the question as to whether or not that opinion were justified. But to trumpet an unsought ultimatum directed against the reputation and the future of certain works and composers is the act of an editorial highwayman; it is musical outlawsry.

There should be some organized defence against the publication of generalities which are as unethical as they are empty. If musicians and public allow such things to go unchallenged we shall have more and more of these inflated statements, a free-for-all contest of eulogies and obloquies which would tend to obliterate that which is sincere and genuine.

It is a pretty dangerous and presumptuous thing to assume the role of the Almighty in bestowing immortality or oblivion upon the work of an artist. In my military experience I have seen the destinies of many men rise and fall, therefore I would hesitate long before tempting fate with so cock-sure a prophecy as to whether or not a man's ideas are imperishable. The great master Tancieff was more humble than Mr. Sonneck in his attitude toward the younger generation of composers, and Scriabin was equally reserved in his discussion of the contemporary Germans.

Such a bearing of sympathy and forward looking tolerance establishes a creative environment in which music always thrives. In what contrast to it are the circumstances which compel a composer to take time from his work in order to defend himself against this sort of hitting below the belt as it were. Fortunately, however, to persist in these manners of aggression in the subtle and sensitive world of the creative artist, is to awake one day to find oneself a rank intruder in the realm.

Yours very truly,
February 5. (Signed) TADEUSZ IARECKI.

TO FRANK PATTERSON, MUSICAL COURIER:

In view of what you told me about Mr. de Iarecki's letter to the *Musical Courier*, I feel that self-protection justifies me and demands that I give you a copy of the gentleman's letter to me and my answer to him.

He refers to his military experiences. Well, my civilian experiences have taught me something, too. I mean my civilian career since 1900 as a historian of music in America from 1902-1917 as Chief of the Music Division of the Library of Congress, since 1915 as editor of the *Musical Quarterly*, and since 1917 as Director of the Publication Department of G. Schirmer, Inc. In all these capacities it has been my good fortune to be able to do something for my country and for American composers in particular. Anch'io son patriota, to paraphrase a famous saying, but I am utterly unable to see why patriotism demands that one indulge in uncritical, promiscuous praise of everything our compatriots do. As a true patriot I say, on the contrary, that the best is just good enough.

By the way, to repeat my remark during our conversation, the very first lecture I gave in my life was a propaganda lecture on an American subject: at the tender age of eighteen or nineteen I lectured at a German Gymnasium on "American Poetry." That was forty-nine and a half minus eighteen years ago.

Sincerely yours,
February 7. (Signed) O. G. SONNECK.

P. S.—Since Mr. de Iarecki has met me personally, I consider it quite a compliment that he thinks I am youthful. Alas, my hair (or what is left of it) disagrees with him.

TO O. G. SONNECK:

For a long time I have been aware of curiously arbitrary voices in the musical life of New York seeking to impose ad libitum certain verdicts and classifications of musical literature upon the intelligent American public. These gossipings have come to the surface now and then through some indiscretions committed to print.

In your article *The American Composer and the American Music Publisher*, which appeared in the January number of the *Musical Quarterly*, occurs the affirmation that, "while no imperishable masterworks have come its way, the Society for the Publication of American Music has made American chamber-music of artistic quality accessible in print, etc., etc."

Every artist and every new work has to face the opinion of the authorized critics. That seems to be an accepted and necessary evil, however doubtful the value of it. But such a sweeping statement, uncalled for, issued with highhanded assumption, not even as a personal opinion but as a conclusive fact, and directed against the reputation and the future of specific works and composers, this is not musical criticism, it is musical outlawsry. On my own behalf I protest categorically against such hollow assertions. It is not your province, Sir, to determine whether the work of a scholar will live or not. The question of a composer's immortality is in the hands of a higher Judge than you or I.

In my military experience I have seen the destinies of many men rise and fall. Therefore I would hesitate long before making so cock-sure a prophecy as to whether or not a man's ideas are imperishable.

The great master Tancieff was more humble than you in his attitude toward the younger Russians and Scriabin was equally reserved in discussion of the contemporary Germans.

Your impulsiveness is, to be sure, an indication of enviably youthful and robust spirits, but it is advisable to give them such audacious outlet in the world of the creative artist, composed as it is, of nervous, sensitive and subtle elements, unless one wishes to awake one day to find oneself regarded as a rank intruder in the realm?

Yours very truly,
February 4. (Signed) TADEUSZ IARECKI.

TO TADEUSZ DE IARECKI:

I have before me your temperamental letter of February 4, 1923. It put me in a better mood than when I first reached office.

It really requires no answer and presumably you expected none. However, permit me to intrude upon your own time to the extent of saying that I have been giving thought to the problems of music in America and of the American composer for more than twenty years and have formed my ideas on these subjects many a time, not, as you presume, impulsively but after due deliberation.

Such a sentence as you quote from my address is the expression of a personal opinion, that is, of what I personally believe to be a fact, but it is not, and cannot be, the statement of a fact, like the fact that two times two makes four or that water runs down the hill or that Wagner composed the *Meistersinger*. There is a slight but obvious distinction between such things, but you evidently fail to see it.

I am just as much entitled to my opinion as you are to yours. Your sense of humor does not appear to be highly developed, for otherwise you would appreciate at its full value the fact that I voted, as a member of the jury, for the publication of the works that were published by the Society for the Publication of American Music. Furthermore, if I call such works "American chamber-music of artistic quality" I consider that high praise. I am not, however, foolish enough to consider, for instance, your own string-quartet an

"imperishable master-work," as I do certain works by Mozart, Beethoven, Schumann, Brahms, Franck.

Very truly yours,
February 6. (Signed) O. G. SONNECK.

What license Iarecki has to come to America and criticise Mr. Sonneck, who is one of the leading protagonists for American music in the world, remains to be explained. And how he could possibly imagine that the *MUSICAL COURIER* would take up the cudgels in his behalf against Mr. Sonneck is more than we can understand, unless it is a part of the self-esteem that causes him to write these letters. We can only account for it on the score of Iarecki's ignorance of America, American ideals, and the world of music in America. For his enlightenment we give here a list of books and articles on music by Mr. Sonneck from which he may see what Mr. Sonneck has done for American music:

BOOKS

1. Francis Hopkinson, the first American poet-composer, and James Lyon, patriot, preacher, psalmist. Washington, 1905. 213 p.
2. Biography of Early Secular American Music. Washington, 1905. 194 p.
3. Early Concert-Life in America. Leipzig, 1907. 338 p.
4. Report on The Star-Spangled Banner, Hail Columbia, America, Yankee Doodle. Washington, 1909. 255 p.
5. The Star-Spangled Banner. Washington, 1914. 115 p.
6. The Star-Spangled Banner. New York, 1915. 230 p.
7. Catalogue of first Editions of Stephen C. Foster (jointly with W. R. Whitteley). Washington, 1915. 79 p.
8. Catalogue of first Editions of Edward MacDowell. Washington, 1917. 89 p.

ARTICLES.

1. The Musical Side of Our First Presidents. In *Sum Cuique*, Essays in Music, New York, 1916, p. 37-55.
 2. Benjamin Franklin's Musical Side. In *Sum Cuique*, p. 59-84.
 3. MacDowell versus MacDowell. A Study in First Editions and Revisions. In *Sum Cuique*, p. 87-103.
 4. A National Conservatory. Some pros and cons. In *Sum Cuique*, p. 107-118.
 5. A Survey of Music in America. In *Sum Cuique*, p. 121-154.
 6. Early American Operas. In *Miscellaneous Studies in the History of Music*, New York, 1921, p. 16-92.
 7. The first Edition of Hail Columbia. In *Miscellaneous Studies*, p. 180-189.
 8. Music in our Libraries. In *Miscellaneous Studies*, p. 287-295.
 9. The History of Music in America. A few suggestions. In *Miscellaneous Studies*, p. 324-344.
 10. Der deutsche Einfluss und das Musikleben Amerikas. Chapter in *Das Buch der Deutschen in Amerika*. Philadelphia, 1909.
 11. The Bibliography of American Music. Chapter in the Proceedings of the Bibliographical Society of America, 1906.
 12. Edward MacDowell. In *Zeitschrift der Internationalen Musik Gesellschaft*, 1907, October, p. 1-12.
 13. The Music Division of the Library of Congress. Methods, Policies and Resources. In *Proceedings of the Music Teachers' National Association*, 1908, 30 p.
 14. The Music Division of the Library of Congress. In *The Library Journal*, 1915, August, p. 587-589.
 15. Das Musikleben Amerikas vom Standpunkte der musikalischen Länderkunde. In *Proceedings of The Third Congress of the Internationale Musik Gesellschaft*, 1909, 13 p.
 16. The American composer and the American Music Publisher. In *The Musical Quarterly*, 1923, January, p. 122-144.
- N. B.—A number of other, mostly minor articles, not listed above. For instance, in *Music*, 1901, *European Fallacies and American Music* and *A Plea for Home-products*, *The Musician*, 1903.

One of Mr. Sonneck's first acts when he took charge of the musical department at the Library of Congress was to start a collection of original American manuscript compositions, and the first manuscript acquired by the library was MacDowell's *Indian Suite*. The collection now numbers more than a thousand manuscripts by prominent American composers and is still being added to.

And that Mr. Sonneck's attitude has been perfectly consistent is shown by his article entitled *Sum Cuique*, which appeared in *Die Musik*, 1907-8, and which contains the following passage (translation by Theodore Baker):

"And it must be most emphatically insisted upon, that Germany has no claims whatever to a monopoly of talent at the present day. Or is it claimed that Debussy, d'Indy, Faure, Dukas, Puccini, Martucci, Dvorak, Holbrook, Bartok, MacDowell, Leffler, Converse, Hadley, Chadwick, Parker, Stillman Kelley, Rimsky-Korsakoff, Scriabin, Rachmaninoff, Balakirew, Stenhammar, Sjogren, Lange-Muller, Nielsen, Peterson-Berger, and many besides, who are cultivating music after their own fashion, are Germans, or quite unworthy of mention when a review is held of the German artists by the grace of God? . . . Such chauvinism is the height of intolerance."

Mr. Sonneck is a constructive and fearless critic. If he believes that it will help to criticise he does not hesitate to do so, nor does he confine his criticisms to any one school or any one abuse. Nor will all the Iareckis in the world, though they may feel that the cap fits and take personal affront at his remarks, detract in the least degree from the high opinion the musicians of America have of Mr. Sonneck and of the work he has been doing for many years in behalf of American music.

FRANK PATTERSON.

TASTE

It is peculiar how our taste and that of our British cousins differ on certain things. The *Beggar's Opera*, which could not make a living here, has run beyond its 1200th performance in London, and that other opera by Mr. Gay, *Polly*, produced there a week or two ago, seems destined to have the same extraordinary success. Our London correspondent writes us: "Unique success attended the first performance of Nigel Playfair's production of *Polly*, the sequel to *The Beggar's Opera*. Mr. Gay's eighteenth century music has been arranged and added to by Frederic Austin and is under the direction of Eugene Goossens. Sparkling and vivacious throughout, at least fifty of the original melodies have been retained, all of which are sung and played with an ease and spontaneity that are as refreshing as they are delightful. The outstanding success of

the production is that of Lilian Davis in the title role." And C. S. notes: "This is the big thing in London now."

We saw the *Beggar's Opera* here. Excellently it was done, too, but, to speak right out in meeting, the dear old English tunes—about forty of them—bored us to tears. Clarence Lucas has an interesting editorial on another page entitled "An Indestructible Opera."

ART PUBLICATION SOCIETY STATISTICS

We have before us a sixteen page pamphlet issued by the Art Publication Society of St. Louis setting forth the results of the society's investigations into the status of music in American colleges and universities. The results are somewhat gratifying, and altogether astonishing and amazing in many particulars. A single glance at them convinces one of the fact that much missionary work is still necessary in our institutions of learning, and that, above all, standardization will be necessary by the use of some work or works that will lead to a definite method of grading and a definite unit of expectation on the part of those who take music.

The statistics have been tabulated in two main divisions as regards the A. B. degree and the B. M. degree. This is somewhat puzzling, for although we all know that A. B. stands for Bachelor of Arts (and is generally conferred upon those who know nothing about art and have never studied any of the arts!), we can only guess what B. M. means. It may mean Bachelor of Medicine, Bachelor of Music, or Bachelor of Metallurgy.

As this pamphlet deals with music, and is issued by a firm that has published one of the leading musical textbooks, we assume that B. M. means Bachelor of Music. If this assumption is correct, then some of the facts here set forth are, as already stated, truly amazing. In most of the colleges and universities the units required for entrance for those intending to try for the B. M. degree are fifteen, only two or three of which are possible for music, and in many cases no unit is allowed for music. Thus, for instance, the University of Colorado, which requires fifteen units for entrance but allows no single unit for music, yet for graduation requires 186 credits for the Bachelor of Music degree of which 126 are possible for music. In other words, the student who enters the college for music, who is trying for the Bachelor of Music degree, is entered without any examination in music whatever, and without being allowed any credit for music! This is true also in Wesleyan, Knox, Grinnell, Morningside, Simpson, Upper Iowa University, McPherson, Wells, the Baldwin-Wallace College and Conservatory of Music, and many others. That is surely something new: to enter a conservatory of music one must know everything except music!

That is amazing enough, but still more amazing are the conditions of graduating with a Bachelor of Music degree. For here is a college which requires 192 credits for this degree and allows only seventy-five of them for music. Here is another which requires sixty-two credits for graduation of which only nine are possible in music—in other words, for one unit of knowledge that the B. M. is required to have of music, he is required to have six of other subjects!

There are a few—just a few—colleges that seem to believe that music is really a life work, and when the student makes his credits for the B. M. degree he must or may make them all in music. These are Cox College and Conservatory, Knox College, Northwestern University, Drake University, Oberlin College, Coker College, and Yankton College. In most of the others the principle seems to be that to become a Doctor of Natation one must learn Aviation, to learn to swim one must learn to fly.

Now looking at the big colleges: Stanford does not give a B. M. degree but for the A. B. allows three credits out of fifteen for entrance and twelve out of 180 for graduation. The figures for the University of California are 4-15, 72-124. Yale gives ten for graduation, Notre Dame allows two in fifteen for entrance but nothing for graduation for the A. B. For the B. M. the figures are 2-15, 100-150. There is no allowance for music at Johns Hopkins. Amherst gives no B. M. degree, but for the A. B. degree the figures are 1-15, 3-20. At Harvard three-fourths of the entire number of courses taken by students specializing in music may be music courses. At Tufts there is no B. M. degree. For the A. B. degree the figures are 1-15, 18-122. At Wellesley music credits are given for theoretical work only. At Williams there is no music. At Dartmouth there is no music degree but for the A. B. the graduation allowance is 32 in 122. Princeton has no music. Rutgers offers no music degree but for the A. B. the figures are 1-15, 12-136. Neither Columbia nor Cornell give music degrees, but the allowances for the A. B. degree are 1-15, 30-120. Lehigh

gives no B. M. degree and allows nothing for music for the A. B. degree. The University of Pennsylvania has the following figures for the A. B.: 0-15, 8-53, and for the B. M. degree 0-15, 36-72, so the embryo Bachelor of Music gets no credit for his knowledge of music on entrance, and knows twice as much about other things as he does about music on graduation, and it is seen that of these big colleges only Notre Dame and the University of Pennsylvania give the B. M. degree.

The whole thing is evidently chaotic and it will undoubtedly depend largely upon such institutions as the Art Publication Society to standardize music study in such a way and to such an extent that colleges and universities generally will include it in their regular curriculum and accord it the respect it deserves.

CHAMBER OPERA TO CONTINUE

On February 3, received too late for publication in our issue of February 8, Mrs. Freer wrote to say that the Chicago performances of American opera would have to be abandoned. Two days later a telegram was received saying that the Playhouse matinees would continue. This is good news. This is the first effort that has ever been made to give a series of performances of American opera. It is a small, but important, beginning, and if it can be continued it will in time lead to permanent American opera. Her letter follows:

OPERA IN OUR LANGUAGE FOUNDATION, INC.,
AND DAVID BISPHAM MEMORIAL FUND, INC.

National Officers:

Mrs. Archibald Freer Mrs. Albert J. Ochsner
Mrs. Rockefeller McCormick Mrs. Louis E. Yager

CHECKS OF ONE DOLLAR OR MORE MAY BE MAILED TO MRS. LOUIS E. YAGER, TREASURER-DIRECTOR, NATIONAL CAMPAIGN HEADQUARTERS, 300 FOREST AVENUE, OAK PARK, ILLINOIS.

To the Editor:

The above notice, with list of subscribers, having appeared in the columns of the MUSICAL COURIER—thanks to the generous courtesy of its staff—almost weekly since last June, must have reached well nigh a million readers. Our subsequent performances of American operas at The Chicago Playhouse—which has proven our ability to give opera as well written, sung, acted and staged, as any people—added to the wide publicity our activities have been given, would, it might seem, awaken a public consciousness of a duty towards the development of our national field of opera, or music. As the returns have reached but a few thousand dollars, and these have been spent for the purposes for which we are incorporated—to further opera or American, in our vernacular—as a campaign cannot continue longer than a year without tiring the public, we will soon end the same with no feeling of defeat, but a desire to await a better moment to carry out our purpose. We are astonished that the many millions left for educational purposes do not include music—so vast in its educational field—and that we have been forced to turn away from such organizations as the Carnegie, Russell Sage, Rockefeller and Juilliard, for the reason that our great appeal—our National field of opera—(and be it remembered that opera includes almost all of the arts) does not come within the purposes of these vastly endowed institutional organizations. We must evidently wait until some individual—with real vision—sees the value of our aims and helps us carry them out. Art depends upon its creator, whose works must be heard or the vocation of the artist is in vain. And Art is the expression of the life and thoughts of a people. Suppress it, and what trace can a nation leave behind? Can such a nation as ours leave merely a memory, to be soon forgotten? Surely we are a proud people, unwilling to leave such a record.

It will be my privilege to go on with this work in whatever way my time and strength permit; and in the meantime, may the American spirit, in which I have absolute confidence, awaken to its duty.

(Signed) ELEANOR EVEREST FREER
(Mrs. Archibald Freer)

National chairman Opera in Our Language Foundation and the David Bisham Memorial Fund.

Chicago, February 3, 1923.

BOSTON AND CHICAGO

At the end of the first week of the Chicago Opera season in Boston the box office wore rather a woe-begone face. Evidently the word went out to the newspapers that it was a shame for Boston not to support any better the first grand opera it had had in years on a large scale. The critics rallied valiantly to its support, Philip Hale having an article on the front page of the Herald in which he extolled the excellence from every standpoint of the performances. Said he:

The question naturally arises, Do the people of Boston wish the visit of the Chicago company to be repeated, to be an annual event? Or is Boston careless of its former fame as a patron of opera? Will Boston favor only musical comedies and bedroom farces? In Chicago one may see in the windows of even humble shops—at least one might have seen last spring—a placard to this effect: We are supporters of the Chicago opera. Not without reason does the visiting organization called itself a "Civic" company. It would be a pity if at the end of this week the Chicago company, about to leave Boston, should be able to say: "We have piped unto you and you have not danced."

Let alone the question of art: from a business standpoint, an arrangement with the Chicago company or any opera company equal in rank and reputation should be encouraged by every one in trade. The presence of an opera company

attracts outsiders. It reminds them that Boston, after all, is not a city of the living dead.

But an opera company of high rank will not come to Boston unless it is sure that Bostonians will go to the Boston Opera House during the engagement.

The result was that Mr. Hale was fluttered with letters protesting that the Chicago Opera tickets in Boston had gotten to a great extent into the hands of speculators. Here is the letter sent by a principal in a leading school in Boston:

I read with great interest your article in yesterday's Herald, appealing for support for the opera. I rather took this to myself in a way, and thought I should like, if possible, to get two seats for the opera of Saturday afternoon.

I went to the office at the Opera House yesterday afternoon and, reaching its window finally, asked if I could get two \$2.50 seats for Saturday afternoon. The reply was: "Nothing but \$10 seats left." Ridiculous, of course, on the face of it!

But here is the interesting touch of my little experience. I did not get the \$10 seats; but as I approached the door a chap (inside the lobby) sidled past me and whispered: "Plenty of seats for Saturday at the Chateau, just a few doors up." I did not avail myself of his kindness.

I presume this experience of mine is nothing strange in Boston or in any other city. But what do you think of it? It doesn't tend toward "popular" support, does it?

On these letters Mr. Hale comments as follows:

We do not believe for a moment that Mr. Mudgett, the manager of the Boston Opera House, or any one connected with the management of the Chicago Civic Opera Company had anything to do with the speculators. Mr. Mudgett's long and honorable career as a manager is a sufficient answer, as far as he is concerned; nor would those instrumental in bringing the company here countenance speculation.

How is anyone to prevent speculation? Suppose 20, 40, 60, 100 persons call at the box office early in the season and purchase, each one, two tickets for the lower priced seats, and then sell them at a higher price in a drugstore, the lobby or the "Chateau," how is the management to prevent it? Must each purchaser be asked the absurd question, "Are these for your own use?"

What Mr. Hale says is perfectly true; but one cannot at the same time help recalling the Chicago Opera Company's last visit here a year ago and of the talk about box office and speculation that occurred then.

AN INDESTRUCTIBLE OPERA

Why does The Beggar's Opera continue to draw the public? It surely is not kept alive by the unpretentious music alone. And the play does not hold up the mirror to nature as we know nature in these more cultured days. In 1727 the dialogue, which seems so vulgar and even coarse today, was a more or less perfect model of ordinary conversation. French plays of the same period were equally, if not more, suggestive and lax in morals. Yet innumerable plays have disappeared since The Beggar's Opera took London by storm nearly two centuries ago. There must be something in a musical play which refuses to die. Its present revival in London has now stood 1,200 performances and is still running.

It has been toned down a little for modern tastes, but it is still more vulgar than any of the musical comedies which are often so roughly handled by the critics.

Dr. Johnson says that Herring, afterwards Archbishop of Canterbury, found fault with the opera for encouraging vice and crime. When the new opera was at the zenith of its popularity "gangs of robbers were evidently multiplied."

Sir John Fielding, the magistrate, proved by the records of Bow Street "that the number of thieves was greatly increased at the time" when The Beggar's Opera was popular.

Many years later, in 1818, Oxberry said of it that:

Some critics give it the most unqualified praise for its many merits and not much less to themselves for their well played admiration; while others, perhaps not very far their inferiors in acuteness, consider it as a mass of vulgar and brutal profligacy, without the least pretensions to wit, sense, or humor. . . . Filch, Peachum, Lockit and Macheath, with his drunken train of wives and mistresses, are the mire and filth of society. . . . To sum up, the play is totally subversive of the chief object of the drama. It can improve none but thieves and,—for it exhibits the vices of such people only; the lesson is addressed but to them. . . .

Some philosophers have asserted that women in general find more interest in a Don Juan than in a cold and cloistered saint. The German, Otto Weininger, in his Sex and Character, goes so far as to say that woman's chief interest in life is match-making. We, of course, dare not express an opinion on such a delicate subject, but we are creditably informed that the audiences at the present London performances of The Beggar's Opera are composed mostly of women. But the women outnumber the men in England anyhow, and so we must confess our inability to explain the phenomenal life of Gay's play.

It may be interesting to recall a few of the operas which were written in the ballad opera style; not one of which is alive today to keep The Beggar's Opera company: The Quaker's Opera, 1728; Penelope, 1728; Love in a Riddle, 1729; The Village Opera,

1729; Momus Turned Fabulist, 1729; The Chambermaid, 1730; Fashionable Lady, 1730; The Devil to Pay, 1731; Generous Freemason, 1731; Jovial Crew, 1731; Silvia, 1731; Devil of a Duke, 1732; The Lottery, 1732; Flora, 1732; Achilles, 1733; The Boarding School, 1733; The Cobbler's Opera, 1733; Livery Rake, 1733; The Whim, 1734; The Plot, 1735; Trick for Trick, 1735; Coffee House, 1737; The Beggar's Wedding, 1739; Hospital for Fools, 1739; Intriguing Chamber Maid, 1750; The Lover His Own Rival, 1753; The Mock Doctor, 1753.

John Gay wrote a ballad opera as a second part of his famous success. It was never very successful at its revivals in 1777, 1782 and 1813. The opera is called Polly, and it is now in rehearsal to take the place of The Beggar's Opera, which is to be withdrawn for a season or two. If Polly fails again, perhaps the indestructible old work may be revived once more. (Late word from London brings news of the tremendous success of the Polly revival. C. S. calls it the "hit of the season" there.)

C. SMITH, FAKE MUSIC PUBLISHER

The following information is furnished by the National Vigilance Committee, 110 West Fortieth street, New York:

The Better Business Commission of Toledo, Ohio, recently successfully exposed the activities of one C. Smith, music publisher, working in the above named cities. The bureau's investigation disclosed the information that Smith periodically would go to St. Louis, and under an assumed name would insert advertising in various publications, asking song writers to send in their manuscripts to him for examination. After a number had been received, he would write to the song writers and tell them that their songs had been found to have exceptional merit and that they had been forwarded to a famous music publisher by the name of C. Smith of Toledo.

Thereafter Smith would drop his assumed name and return to Toledo, where he operated from a room in the Snead Hotel on Canton avenue. Smith would write to his victims assuring them that their song had exceptional merit and was to be introduced by Al Jolson, Eddie Cantor and others. To secure this introduction for the song, however, it was necessary to remit \$10.00 or \$15.00 to Smith, which was to be used as a tip for these famous singers. Later Smith would inform the victims that the song had been sold for sums ranging from \$5,000 to \$30,000 and request substantial amounts to pay attorney's fees, and his expenses to New York to collect the fabulous payment for the song. While this scheme sounded very simple, and although Smith is a negro, he was able to defraud people from all over the United States out of sums ranging from \$10.00 to \$50.00.

Working in connection with Post Office inspectors, sufficient evidence was gathered upon which a warrant was served and Smith was arrested. At his trial he pleaded guilty to a charge of using the mails to defraud and was sent for three and a half years to the Atlanta Prison by Federal Judge Kilts, on Monday, January 22.

The scheme worked by Smith is typical of many being advertised by various individuals. Publications should ascertain the reliability of song writers and so-called song publishers before accepting their advertising copy.

BALTIMORE TO SUPPORT DIPPEL

Andreas Dippel, determined to revive his grand opera scheme for next season, has been in Baltimore prospecting for support there and, according to an article in the Baltimore American, has received an assurance that Baltimore will form one of a circuit, the other cities of which are to be Cincinnati, Pittsburgh, St. Louis, Milwaukee and St. Paul. (It's a long and costly jump to those last two cities, Mr. D.) In Baltimore Mr. Dippel has been consulting with F. R. Huber, the municipal director of music, who would have charge of the local season, and, according to the American: "At a final conference with Mr. Huber yesterday (February 6), he (Mr. Dippel) was assured that Baltimore would become a member of the association and give the project its sincere support. Mr. Huber was able to give Mr. Dippel this assurance after conferences with several of the local guarantors and grand opera patrons."

Undoubtedly opera in this country will some day become established on this system of a circuit of cities more or less near each other. Mr. Dippel is working hard to succeed; he proved this season that he could give performances of a high standard with a cast of practically all American artists, and one wishes him better luck next season.

A STEP FORWARD

A long step in the right direction is being taken by the American Music Committee of the New York Federation of Music Clubs, Caroline Lowe, chairman, in proposing to give a series of recitals of American music performed by American artists. They will be given about every two weeks at Wanamaker's. Following is the first program: Two groups of organ selections by Edward Shippen Barres, composer at the organ; two groups of songs by James MacDermid, sung by Sibyl Sammis MacDermid, accompanied by the composer; a group of MacDowell compositions played by Hans Barth, and three piano numbers by Hans Barth, interpreted by himself.

Roselle Wins Praise in Chicago

On January 9, Anne Roselle, soprano, well remembered by Chicago music lovers for her success at Ravinia last summer, appeared at the closing concert of the Morning Musicales, the interesting series arranged by Miss Kinsolving, at the Hotel Blackstone. "Miss Roselle earned for her part of the program much praise," wrote the critic of the Daily News. "Her rendition of the air by Verdi disclosed a voice which has high range, clarity and pleasant quality, and Chanson Norviegienne, by Foudrain, brought out Miss Roselle's interpretative talent and good French diction. She has the gift for song recital and the audience attested to this fact by much applause." According to the Evening Post: "Miss Roselle sang pleasingly. Her tone was of good quality, ample range and well under control," while other critics spoke in glowing terms of "her dashing personality" and "fresh high voice."

On February 11, Miss Roselle sang in Boston with the Boston Symphony Ensemble in the series given under the direction of the Boston Athletic Association.

Gigli Delights Sing Sing

Beniamino Gigli, popular tenor of the Metropolitan Opera Company, sang, January 28, to more than 1,400 inmates of Sing Sing Prison. Mr. Gigli felt very happy and fully repaid by the genuine delight and sincere appreciation expressed by the prisoners.

Mr. Gigli was to have sung there on Thanksgiving Day, but at the last moment he was called upon to sing at the opera. He then promised them a concert just as soon as he could make it—and made good.

Hazel Bachschmid Wins Success in South

At Murfreesboro, Tenn., Hazel Bachschmid, coloratura soprano, scored a success in two recital appearances. According to one of the critics, "Her programs presented all classes of songs, from the classics of Handel to the modern songs of American and French composers, with selections

from the operas of Verdi and Puccini, in which the singer achieved more than a passing success. This artist sings the most difficult and lengthy cadenzas with confidence and ease, and always on the pitch."

Gilbert Ross to Return for Debut

Gilbert Ross, a young American violinist, who has been appearing in Germany, recently with great success, will return to this country the latter part of February to make his



GILBERT ROSS

American debut, which will take place at Town Hall on Tuesday evening, March 13. A few press comments on Mr. Ross' recent appearances abroad are appended:

The violinist, Gilbert Ross, is an artist of great ability. He is so secure in his control of his instrument that he achieves all technical effects with unhampered tone and unusual clarity of presentation.—Frankfurter Nachrichten.

The young artist Gilbert Ross gripped us from the first note by the nobility of his cultivated clear and facile tone, without a trace of sentimentality or excessive temperament. His steel-like and yet flexible wrist and his highly developed finger technique enabled him to accomplish a virtuoso's achievements, but the ease with which he attacks them gives an impression of musicianship to his performance. It was a blessing to hear Bach once more in the chaconne, so often mishandled as a bravura piece. In Sarasate's Gypsy Airs Gilbert Ross unleashed all the dazzling fireworks of double stopping, flagolet tones, and pizzicati with resounding tone, which brought forth several encores and stormy applause.—Neues Tagblatt.

The violinist, Gilbert Ross, who appeared for the first time in Stuttgart on Tuesday, was a surprise. In spite of his youth he at once placed himself in the front rank of concert violinists. Striking was the ease, the elegance of his bowing, as well as the unusual development of his left hand. An uncommon clearness and cleanliness characterizes his playing, his tone is noble, and his technique is altogether flawless.—Schwäbischer Merkur.

Gilbert Ross, whose great, glowing tone and clean, effortless technique, combined with fine native musical feeling, will be an acknowledged and honored guest in Munich hereafter.—Bayern Curier, Munich.

Gilbert Ross will soon belong to the elect of his kind. Attack and bowing could hardly be more consummate, his intonation is flawlessly clean, the tone is large, beautiful and of spiritual charm, and the interpretations of the artist also make a sympathetic impression. Spirit and temperament have been well mated in Ross, artistic insight being wedded to warmth of feeling.—Münchener Zeitung.

Althouse and Gruen Please Omaha

Paul Althouse, Metropolitan Opera tenor, assisted by Rudolph Gruen, pianist, gave a delightful program at the Municipal Auditorium of Omaha, Neb., on January 16, scoring "an artistic triumph," to use the words of Henrietta Reese of the Omaha Bee. Commenting further on the concert, she said in part:

The recital Tuesday evening was notable for several reasons. Paul Althouse is the possessor of a tenor voice of unusually fine and beautiful quality. It has sweetness and is lyric yet it also has the body and carrying power which make it dramatic. His voice seems to have grown greatly in breadth and dynamic range since he sang here many years ago, although the impression of the splendid work he did at that time has long remained with us. Among the special features of his singing is a mellifluous legato through which he pours forth a wealth of tone and with which he glorifies every number. Of more than passing interest is his diction, which seems to leave nothing to be desired. His singing is clear and understandable, smooth, polished and satisfying. As an interpreter Paul Althouse spans the gamut of human emotion. He is capable of giving the thrills when the thrills are demanded. The Lament from Pagliacci, sung as a closing encore, was the climax of the evening; The Great Awakening by Kramer, a dialogue song of great dramatic tenacity, and The Blind Ploughman by Clarke, another novelty with a deep emotional appeal, all three of these tested the singer's interpretative skill to the utmost. . . . Rudolph Gruen was a delightful pianist who made the accompaniments an integral part of each song, and whose solo work was intensely musical. He possesses a clear and vital technique, a wholesome tone, and well grounded musical sense. His interpretation of the G minor Ballade was full of interest. The essentially pianistic MacDowell concert study, op. 9, No. 12, was given with fine tempo and freedom, and following a brilliant Liszt rhapsody, Mr. Gruen gave an exquisitely shaded performance of the MacDowell To a Water Lily. Mr. Gruen was also represented upon the program by The Phantom Ship, a song of unusual subject and interesting treatment, which was very cordially received.

The World-Herald says:

Paul Althouse entertained 5,000 persons at the city auditorium last night with a program of French and English songs in which he showed his remarkable range and timbre, and pleased one of the largest audiences that has yet attended a program of the Chamber of Commerce Business and Professional Woman's division series. Mr. Althouse was accompanied at the piano by Rudolph Gruen, who played three solos during an intermission between the French and English parts of Mr. Althouse's program.

Quaile Artists Score in Recital

According to a headline in the Scranton Republican, "Ruth Richmond's playing was poetic, clearly defined and enthusiastically received" when she appeared recently in the Town

Hall in Scranton. "It is pleasing to write," said the critic of that paper, "that Miss Richmond, a Scranton girl, has not only acquired remarkable pianistic skill, but also displays a singular poetic nature in her playing. This was clearly defined in her excellent performance of the Chopin nocturne. The work is a lovely, inspiring melody, and harmonically most interesting. Its theme, which occurs three times, is usually played with equal volume each time, but Miss Richmond played it first piano, then pianissimo, and lastly forte, and this alone should establish her excellence as an interpreter of Chopin. But her playing of Mendelssohn and Schumann were quite as powerful in their influence, the prelude and fugue of the former being a welcome offering to those of us who still love Mendelssohn. This fugue, with its noble and persistent left hand octaves, was played with fine judgment, and later in the caprice, Miss Richmond gave a rare exhibition of staccato, which was a great pleasure to listen to. She received a warm and cordial greeting, was recalled several times, and as encore numbers gave Grieg's Papillons; a capriccioso by Schutt; and Juba Dance by Nathaniel Dett." Miss Richmond is a pupil of Elizabeth Quaile, the well known pedagogue of New York. Another Quaile artist, Patricia Boyle, a gifted blind pianist, recently played a group of Tchaikowsky pieces at the Wurlitzer Auditorium in New York.

A Short Interview with Myra Hess

Myra Hess, the talented English pianist, is one of the most grateful artists to interview, for she goes into a conversation like into her playing, with heart and soul. After talking to Miss Hess you catch yourself thinking, "what a relief to find such simplicity, talent and modesty combined with intelligence and charm. Her main thought is of what she still wants to accomplish. 'The only thing I am afraid of,' she said, 'is that I might stop progressing. But up to now that danger has not yet shown itself, for I get so tired playing the same programs during a season that I feel I cannot do them full justice any more, and I have to go on to new things. It gives me the same feeling as when I have had a picture hanging in front of me for too long a time I lose my sense of perspective and cannot see it any more as when it first was there. I have to change it or take it away.'

"Last summer," she continued, "I spent nearly the entire time teaching, but this year I am going to devote most of my summer to working up new and interesting programs. There are many worth while and beautiful works by modern composers that the public should not only hear, but learn to appreciate. And it is not after a first hearing that anybody who is not a musician can pass a judgment on those works. I have a splendid example of wisdom in my old master, Mr. Matthay, a man who never one moment stands still, but progresses with time. He is now not any longer a young man, but he will never pass a criticism on any intricate modern composition until he has heard it over and over again, and has been able to judge its merit.

"I am sure the audiences want to hear what is being written now. Just as they go to see plays by living authors and read books as they are coming out. In England, where in the last few years we have had quite a lot of modern music, it curiously enough has given the public a much better understanding of the greatest of all masters—Bach. This sounds rather like a paradox, doesn't it? But is not Bach nearer the moderns than any of the other classics?" And Miss Hess smiled her delightfully whimsical smile. S. J.

Harold Land Recital in Yonkers

Harold Land, baritone, gave one of the most notable and delightful song recitals in the history of Yonkers, January 24. He was assisted by T. Tertius Noble at the piano and Paulding DeNike, cellist. The baritone had twenty numbers on his program, which he sang in five languages. He was in fine form in the opening song, and kept getting better and better, until at the last he surpassed all his former efforts, singing in a noteworthy and distinguished manner which captivated the capacity audience. His program follows: In Youth Is Pleasure (Peel), My Lovely Celia (Old English—Wilson), Love Is a Bubble (Parry), Now Sleeps the Crimson Petal (Quilter), Mary Gray of Allendale (Wilson), Come and Trip It (Old English—Carmichael), Ombra Mai Fù, air from the Opera Xerxes (Handel), Psyché (Paladilhe), Mandoline (Debussy), J'ai Pleuré en Rêve (Hüe), O Bocca Dolorosa (Sibella), Si Tra I Ceppi (Handel), Mah Lindy Lou (Lily Strickland), Little Lamb, Who Made Thee? (Frank C. Butler), At Night (Rachmaninoff), Die Lotusblume (Schumann), Tal Du Sagte Unge Nattergal (Hakon Boerresen), Hvis Du Har Varme Tanker (Hakon Boerresen), Philosophy (David Emmell) and Tommy Lad (Margetson).

Vreeland Soloist with Newark Lyric Club

Not only has Jeannette Vreeland made strikingly successful impressions as soloist with male choruses, but also with women's clubs. Her recent appearance with the Lyric Club brought out the following comment from Newark's critics:

"Miss Vreeland quickly ingratiated herself with chorus and audience. Her voice, a bright, clear and finely carrying soprano, has been so well schooled that her tones are freely and firmly emitted and are easily bent to her intention in conveying the poetic, romantic or other contents of the lyrics she essays. In purity of English diction, she is a model."—Mr. Flanigan, Newark Evening News.

"Miss Vreeland, who was heard by the club for the first time, has a splendid soprano voice, of unusually fine technique and wide range. She has a charm of interpretation."—Newark Ledger.

Harriet Van Emden to Sing in Poland

Harriet van Emden, American lyric soprano, who will be under the management of Daniel Mayer next season, has just been engaged for a tour of Poland in March. Her success in Holland and other European countries has been so pronounced that a manager from Warsaw decided to introduce her to Polish audiences. She will give twelve recitals in Warsaw and the provinces and will then return for "repeat" recitals in Holland and will also make her debut in England. She is booked for next fall in European countries and will be available in this country only from January until April.

Mr. Emanuel Ondricek

Director of the
"Ondricek School of Violin Art"
of New York and Boston
presents his protégée



LITTLE RUTH PIERCE POSSETT

The amazing eight year old American violinist

in a recital

at Carnegie Hall, Tuesday afternoon, March 6th at 3. P.M.

PROGRAM

1. ChaconneVitali
2. Concerto D Minor—Wieniawski
 - a. Allegro Moderato
 - b. Romance
 - c. A la zingara
3. a. Hymn to the Sun
Rimsky-Korsakoff-Franko
b. Spanish Dance Op. 21. Sarasate
c. Fantasie on Russian Themes
Wieniawski-E. Ondricek

Management: Haensel & Jones
Acolian Hall, New York, N. Y.

SUZANNE KEENER

Young Coloratura Soprano with Metropolitan Opera Co.

How the prediction that "she will climb higher and higher in the ranks of [beautiful] singers" is rapidly becoming true — Everywhere she sings she receives return engagements.

A FEW VERDICTS FROM THE PRESS:

Suzanne Keener, a young soprano, was the soloist at the Stadium concert last evening, where she sang "Caro nome" from "Rigoletto" and "Ah, fors è lui" from "Traviata." As encores she sang two English numbers. Somewhat given to mannerisms she showed a generally good tone with ringing high notes which carried very well. The Rigoletto aria seemed somewhat expressionless, but the number from "Traviata" marked considerable improvement in this respect, and Miss Keener's voice and manner warmly appealed to the large audience.—*N. Y. Herald.*

A surprise of the evening was the singing of Miss Keener, a youthful soprano, whose performance of the "Caro nome" aria from "Rigoletto" disclosed a pretty, well trained voice with limpid high notes that provoked well deserved applause.—*N. Y. Tribune.*

It was an eventful evening chiefly for Miss Suzanne Keener, a young soprano, who sang the part of "Gilda" in "Rigoletto" for the first time. In spite of nervousness the young lady managed it very well. Her voice is light but of pretty quality.—*N. Y. World.*

In the aria "Una voce poco fa" from Rossini's "Barber of Seville" she was fascinating. Her encores were mere simple, tantalizing nursery scores and were chanted and trilled with a gay, fairylike charm. Petite Miss Keener, with her fresh, sparkling voice—more of her will surely be heard climbing higher and higher in the ranks of beautiful singers.—*Elmira Star Gazette.*

Miss Suzanne Keener, whose silvery tones were ravishing, was an utterly charming young person. In the aria "Regnava nel silenzio" from Donizetti's "Lucia di Lammermoor," her high notes, her thrills and her "big moments" were so well executed, and her spell over her audience so remarkable that her work seemed well nigh flawless.—*Elmira Advertiser.*

Suzanne Keener contributed in a varied program given last night at the Carnegie Music Hall to raise funds for the Brashear settlement. "Regnava nel silenzio" from "Lucia di Lammermoor" and "When I was seventeen" proved very popular and were extremely well received. Miss Keener's charming manner adds to her power of interpretation.—*Pittsburg Sun.*

Aside from the philanthropical object of the entertainment the music appealed to the large audience by reason of its excellence. In the theme and variations by Proch Miss Keener displayed her beautifully modulated coloratura soprano voice to great advantage and elicited generous, well deserved applause. Also a group of songs including a popular Swedish folk-song were well rendered by Miss Keener and brought rounds of applause.—*Pittsburg Post.*

Suzanne Keener charmed with her fresh, youthful mannerisms almost as much as her clear coloratura voice. "The last rose of summer," "Bobolink and Chicadee" and "When I was seventeen" were a very happy choice for Miss Keener. In her duet with de Luca as Rosina listening to the world-wise Rossini's Barber she won great applause.—*Brooklyn Eagle.*

Miss Keener in her numbers "Una voce poco fa" from Rossini's "Barber of Seville" and in the aria "Regnava nel silenzio" from "Lucia" as well as in her numerous encores sang admirably.—*Brooklyn Times.*

Suzanne Keener proved her coloratura abilities singing Donizetti's "Silence over all" from "Lucia di Lammermoor." She is an American, trained in America and has been with the Metropolitan Opera since last year.—*N. Y. Herald.*



Miss Keener was in her best mood. She tossed the glittering little tones of Proch's "Variations" into the air with perfect ease. Indeed she did best as the phrasing grew more difficult. The accuracy and swift finish of her higher tones was astonishing.—*Brooklyn Eagle.*

The public's efforts to break the ironclad "no encore" rule were never as frantic as after Miss Keener had sung the "Caro nome" in a most brilliant manner. The singer had to appear time and again before the audience. Her high coloratura voice is splendidly trained and used with exquisite taste and effect. There can be no doubt that this young singer has a brilliant career before her.—*N. Y. Staats Zeitung.*

The future of Miss Keener who has youth, charm and a voice affords an interesting subject for speculation. She undoubtedly has in her voice a beautiful instrument. Its quality tempts one to enthusiasm. It is a true coloratura soprano with a bird-like purity and freshness in the upper register and richness and power in the lower notes. Vocally Miss Keener was quite equal to the demands made upon her by such numbers as the aria "Costanze" from Mozart's "Entführung," Proch's "Variations" and Donizetti's "Regnava nel silenzio" from "Lucia," the difficult florid passages being executed with brilliance and fidelity to pitch.—*Montreal Gazette.*

Management: R. E. Johnston, 1451 Broadway, New York

Associates: L. G. Bredt and Paul Longone

N. B.—Miss Suzanne Keener comes from the studio of Mme. Valeri, 381 West End Ave., New York. Mme. Valeri will teach, this coming Summer, exclusively at the American Conservatory of Music, 300 S. Wabash Ave., Chicago, Ill.

HAND-TRAINING

The Healthy Hand, Its Cultivation and Development

By Woldemar Schnée

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It is a sign of ignorance and narrow-mindedness to assume that mankind has reached the ultimate limit of mental and physical development. Every student of nature knows that almost everything pertaining to man not only needs, but also is capable of improvement, and no member so much as the human hand. The eminent English physician, W. S. Forbes, even claims that the binding of the fourth finger to the fifth and third is only an imperfection inherited from our animal ancestors.

Although the brain is the center of our organic life, and governs our will and actions, the hand performs the indispensable role of executor for the impulses of the will proceeding from the brain, and as such may be said to have an almost equal importance. Just as the brain may be logically and scientifically cultivated, the hand may also be perfected by a rational training. In fact, I have proved that by a special series of resistive exercises for the extensor muscle of the fourth finger, this finger attains a greater independence. It is obvious that every method of technical instruction will prove more successful in proportion to an increase in the pliability of the joints, the strength of the muscles, and the expansion of the hand.

When I first explained my hand-training to Joachim, and, at his request, addressed the teachers of the Royal Academy, he remarked, "I am delighted that you for one do not propose a new method or system. To my mind your training is merely a procedure which fits the hand for every method and every system." And truly, this remarkable musician, equally pre-eminent as violinist, teacher and man, judged correctly.

The following four points can be proved with absolute certainty:

1. That the stretch between the separate fingers, as well as between the thumb and the fifth finger, can be increased by 8-16mm., according to the size of the hand, and this, furthermore, without the slightest harmful effect. However, I must emphatically warn against the use of machines and corks for this purpose. By a properly executed stretching of the webs between the fingers greater elasticity and pliability result.

2. That it is of the utmost importance to strengthen the small, weak muscles situated in the

middle portion of the hand. This can be accomplished by resistive exercises, carefully designed to meet the existing requirements. It has been physiologically determined that specially adapted resistive exercises can do more to enhance the strength of these muscles than incessant practice upon the different instruments.

3. That the development of the extensor muscles of the fingers and hand is of the greatest importance to the player. The independence of the fingers is determined solely by the power and isolated development of the individual extensor muscles. Without well trained extensor muscles the "jeu perlé" is an impossibility. For this purpose the training also offers definite resistive exercises.

4. That properly administered, passive, circular movements will noticeably improve the pliability of both wrist and knuckles.

It is most unwise to attempt the difficulties of instrumental music without any preliminary preparation. Particularly piano, violin and violoncello technic make the greatest demands on our hands. Even the finished artist can attain a greater perfection, and solve the most difficult technical problems more easily with a hand that is well trained than with one that is not. This, however, does not mean that technical proficiency is entirely dependent upon the condition of the hand. It is determined no less by a particular predisposition, having its seat in the brain, and resulting from a special arrangement and structure of the brain-cells. Moreover, correct instruction is of invaluable importance to teach the most efficient utilization of the muscles of arm, hand, and fingers.

But even the most favorable predisposition of the brain, and the best musical instruction, can achieve no finished result, if our playing-mechanism does not function perfectly, and (possibly without our conscious knowledge), presents obstacles to the intentions of our will, the overcoming of which may prove very difficult.

The opponents of innovations in technical instruction mention such names as Liszt, Rubinstein, Paganini, Sarasate, Popper, Kreisler, etc., and call attention to the fact that these artists reached the heights of technical proficiency without the aid of any hand-training. It would, indeed,

be a pity, if, among the large number of musicians, there were not at least a few of such manifold and exceptional talent who can inspire enthusiasm by their playing. If only the extraordinarily gifted were entitled to practice professionally, all our conservatories and music schools would be compelled to close, and all instructors to give up teaching, for in such a case a very small institute would suffice for the entire world.

To make musical instruction interesting has always been a problem for the teacher. However, the student tires most frequently because of technical obstacles, and often abandons his studies entirely, discouraged by slow progress, and his inability to cope with technical difficulties. And yet this condition may be easily remedied by passive and resistive exercises, simple massage, etc.

Last, but not least, almost all affectations and injuries of the hand and arm can be traced directly to weak extensor and extensor muscles, which, in an untrained state are incapable of prolonged resistance. It is, therefore, a great injustice to hold the teacher responsible for every overplayed hand, since it is possible to overstrain the hand with the best of methods, because the weak, undeveloped muscles are easily overtaxed. The student with an exceptionally favorably constituted arm and hand can, perhaps, dispense with further training. But it would be a crime to leave the gifted student with arm and hand less advantageously constituted, to his fate.

The study of mankind has taught us that only rational cultivation and care can lead to further evolution in organic life. Therefore the artist who wishes to reach the heights of his profession should pay close attention to his physical development. And such musicians who make no attempt to perfect their hands, although these are indispensable to the carrying out of their musical ideals, are committing a great folly.

National Opera Club Meets

Baroness Katharine von Klenner, founder and president of the National Opera Club of America, officiated over a large gathering of supporters, guests and friends at the monthly meeting of February 8, Astor Gallery, New York. The musical program included baritone solos sung by Henry Rabke, formerly of the British National Opera Company, including Schumann's *The Two Grenadiers*, sung with climax; Marie and Bitte (Franz), and *Verachtet Mir die Meister Nicht* (Meistersinger), in all of which he showed a big voice of color and expression, allied with distinct articulation. Mortimer Browning played his accompaniments in first-rate fashion. The operalog, *Tannhäuser*, was given by Havrah Hubbard, with Edgar Bowman at the piano.

Announcements by President von Klenner included calling attention to the annual concert and dance of the Club Choral (mixed voices), under Conductor Sapio, February 19; Leila Troland Gardner is chairman of this affair. She mentioned the last operalog given at the club, *Anima Allegra*, performed at the Metropolitan Opera House February 14, in which her former pupil, Katharine Howard, was heard in the leading contralto role; called attention to the benefit entertainment and bridge February 23, and read a letter from Mrs. Dunnell, enclosing a check to pay for the American Musical Encyclopedia, to be given to a club in Washington, that lady rising to the applause. She also called particular attention to the very complete report in the *MUSICAL COURIER* of the club's last Russian Evening, and said every member should buy a copy. She asked Mr. and Mrs. Charles Watts, of Chicago (musical editors), to rise, and Katharine Noack-Figue read a report, with anecdotes, which was much applauded.

Swarthmore School Presents Spiering

Swarthmore, Pa., January 19.—Theodore Spiering was most enthusiastically received at the Swarthmore School of Music on January 12. His exquisite rendering of the Bach *Chaconne* called forth much comment. The Saint-Saëns concerto was followed by *The Prelude and Allegro* (Paganini-Kreisler), Slavonic Dance (Dvorák-Kreisler) and *Serenite* (Vieuxtemps). A brilliant execution of the Tchaikowsky *Valse Scherzo* called forth three pleasing encores.

The Swarthmore School of Music has inaugurated two new departments; flute instruction is to be given by William Kincaid and cello instruction by Michael Penak. Both are members of the Philadelphia Symphony Orchestra.

T. F.

Harold Land Especially Engaged

Harold Land, baritone, was engaged by Dr. William C. Carl to sing the baritone part in the oratorio *St. Paul*, at the Old First Presbyterian Church, New York, January 28. He has been baritone soloist at St. Thomas' P. E. Church, New York, for eight years, and his voice is broadcasted every Sunday morning through WJZ. Word has been received of his fine success with the Newburgh Oratorio Society, in *The Messiah*, January 21. His song recital in Yonkers, January 25, was a delightful affair, the assisting artists being DeNike, cellist, and Dr. T. Tertius Noble (organist of St. Thomas') as accompanist.

Duluth Glee Club Honors Marie Zendt

At a reception given Marie Sidenius Zendt after her first appearance recently with the Duluth Glee Club at Duluth (Minn.), the club voted unanimously to make her an honorary member, Mme. Julia Claussen having been given the same honor previously. Mrs. Zendt was the soloist with the Central Trust Bank Glee Club at Glencoe (Ill.), January 18, under the auspices of the Glencoe Masonic Lodge. January 25, she gave a recital at Cicero High School Auditorium, Cicero (Ill.).

Middleton on Solidly Booked Tour

Arthur Middleton, who appeared in the West on a solidly booked concert tour in January, continues his singing activities through February without interruption. His appearances included a performance in Indianola, Iowa, on Lincoln's Birthday, the town in which as a boy he went to college.

Grace Kerns in Mercersburg Recital

Grace Kerns sang in Mercersburg, Pa., Thursday, February 6. The artist gave a program of operatic arias and songs, such as have distinguished her recitals in the past.

The Return of Novaes

A large audience greeted the famous Brazilian pianist in her first New York recital since April, 1921



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It was a reading such as the most famous pianist now before the public might have envied.—W. J. Henderson in *Herald*.

She had a large audience, of course, for such treats as she gives are not easily forgotten. She is one of those rare artists who forget their hearers in the intense absorption of the music. In this, as in other ways, she resembles Paderewski.—H. T. Finck in *Evening Post*.

She has a beautiful touch upon the instrument, a fine and sensitive feeling for the values and beauties of tone.—Richard Aldrich in *N. Y. Times*.

She makes a lovely figure at the piano, unobtrusive, and occupied only with producing lovely music, and more purely sensuous sounds one could not ask for.—Frank Warren in *Evening World*.

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FLORENCE

Triumphs in

With the Chicago

Chicago Sunday Tribune, December 31, said:

MISS MACBETH WINS PRAISE IN OPERA RETURN

BY EDWARD MOORE

Miss Macbeth celebrated her return by singing the name part of "Lucia di Lammermoor," a role and a work known wherever grand opera is a habit. She put a special point on the occasion by singing it in a most lovely manner, as beautifully as she ever did it in past seasons, which is saying a good deal. There is much to be said for the excellences of the old time coloratura operas when there is a voice like Miss Macbeth's to sing them, with its purity of tone, its infallibility of pitch, and the lovely youthful quality that has always been there since she made her first appearance here some years ago.

The audience evidently felt that a great deal was to be said, and proceeded to say it with applause that was vigorous. The "mad scene" started a demonstration that was a gratifying response to a performance of high quality. Wherefore Miss Macbeth was once again a success in the annals of Chicago's opera. She always has been.

Chicago Daily News January 2, said:

BY MAURICE ROSENFELD

Miss Macbeth has become a potent and highly artistic figure (among coloratura sopranos, and she sang the music and acted the role of Lucia) so that it would be hard to compare the singing of any other coloratura soprano with hers. She sang with purity of tone, with remarkable flexibility and she acted with due regard for the dramatic demands of her part. She received much applause for all of her solos and a veritable ovation after the "mad scene."

Boston Post, January 25, 1923, said:

MISS MACBETH TRIUMPHS

The feature of this performance was the singing of Florence Macbeth, making her first appearance during the current stay of the company. Here is a woman who not only has a beautiful voice, but—rara avis in Grand Opera—sings as an artist. Her best singing was in the second act. Her voice had marvellous flexibility in spite of its fullness (hers is somewhat fuller than the average coloratura's). Her range is very great, and she made no hard work of taking the high tones in the well-worn "Caro Nome."

Boston Traveller, January 25, 1923 said:

Florence Macbeth made her first appearance last evening in the Gilda role. Her voice is of a beautiful coloratura quality. She was attractive and appealing as the Jester's daughter, and the audience last night called her back again and again. The quartet is probably the best known selection from this opera and last evening Macbeth's singing was easily the most impressive.

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MACBETH

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Boston Globe, January 25, 1923, said:

TRIUMPH FOR MISS MACBETH

Wins Ovation as Gilda in "Rigoletto"

Florence Macbeth as Gilda in "Rigoletto" last night won an ovation from the large audience that almost broke the rule against encores, after her exquisite singing of "Caro Nome."

The writer has heard no soprano since Melba whose singing seemed to him as beautiful and as artistic as Macbeth's. Like Melba, she never forces her exquisitely clear, soft, sweet voice into shrillness or stridency. Like Melba, she sings as only a highly gifted and carefully trained musician can. Like Melba again, she has the gift of touching the hearts of people who never heard the words "bel canto."

Macbeth is more than a singer, she is a capable actress. Her Gilda was the most human presentation of that role seen here in years. It has gained both vocally and histrionically since 1920, when she first sang the part in Boston.

1923-24 SEASON

RECITALS

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Chicago Herald and Examiner, December 31, said:

FLORENCE MACBETH RIVALS CHALIAPIN

Ovation to Soprano After "Lucia" Mad Scene Continues
for 20 minutes

BY GLENN DILLARD GUNN

Florence Macbeth achieved one of the biggest successes of the season last night in Donizetti's well-worn opera, "Lucia." The house was sold out for her. Her several arias each and every one stopped the performance. The tale of her curtain calls was long. Twice the applause continued throughout an intermission, an honor that has been accorded only one other artist this season, so far as my observation has extended. That was Chaliapin the Great. After the "mad scene," which has never been better sung in my experience, the public cheered for twenty minutes.

It must be granted that her triumph was deserved. Her voice always one of the freshest, warmest and most sympathetic of coloraturas, has gained in power with the years. Its phenomenal flexibility is unimpaired. Never have I heard her vary from the pitch.

A chronicle of her performance in detail can only repeat the praise recorded above. Aria followed aria, scene followed scene, each a perfect bit of vocal art; each exploited for its fullest measure of feeling; each given with that economy of effort that denotes the artist sure of her means and mistress of her resources.

I have heard no soprano in recent years who adventures with similar confidence into the extreme upper register. Miss Macbeth took high D flats and E flats with an ease that was deceptive. Her great moment was, of course, the mad scene, and this was made an astonishing display of vocal pyrotechnics, a true technical tour de force, which of course it was designed to be.

GREENSBORO NOTES

Greensboro, N. C., February 2.—Fritz Kreisler appeared at the National Theater, February 2, as the second number of the Greensboro Concert Course.

Charles Troxell, tenor, from New York now located in Greensboro, was heard recently in Cumberland, Md., in a joint recital with Myra Hess.

A radio broadcasting station of 360 meter wave length is being built in Greensboro and begins operation in the near future under the management and operation of Odell Holland.

Katherine Johnson, a prominent musician of Greensboro and Thomasville, has organized a choral club in the latter place which made a successful initial appearance under Miss Johnson's direction, with J. Foster Barnes, baritone, as assisting soloist, and Mrs. Moody Stroud as accompanist.

At a meeting of the Parent-Teachers' Association, January 10, a program was given by Mrs. R. M. Andrews, soprano; Jack Baxter, violinist; Mrs. Henry Ware, contralto, and Mildred Singer, reader.

Phillip Jefferes, pianist, filled a three-day engagement at the National Theater. He is a pupil of Jessie Alderman; his playing has poise, assurance and beauty of tone.

Pupils of James Westly White appeared in a recital of songs at Guilford College, January 20. Those taking part were Mary Webb Nicholson, John Reynolds, Vera Farlow, John Gurney Frazier, Frank Crutchfield, Louise Frazier and William Mason. Aside from conducting the choral work at Guilford College, Mr. White has classes in town and in Winston-Salem and is in demand for recitals in the South. He recently filled engagements in Palm Beach, Florida, in Roanoke, and other points in Blue Ridge, Va.

The Euterpe Club held an interesting meeting January 16 at the home of the club secretary, Agnes Martin. The program dealt with Dance Forms in Music. A paper on the Evolution of the Dance was read by Maud Anderson and was illustrated by Miss Dietrich, B. Bates and J. Foster Barnes. Katherine Johnson sang the Habanera from Carmen; Miss Mathewson, Musetta's Waltz, from La Bohème, and The Danza of Chadwick. Jennie Britton,

interpretive dancer, gave a realistic interpretation of the Dance of Death, by Sibelius. Accompanists were Mrs. Charles Banks, Helen Glenn Rankin and B. Bates.

The auditorium of the Odell Memorial Hall at Greensboro College for Women, which was found upon completion to be acoustically defective, has been remodeled and is now a very excellent place for music. A students' recital there on January 22 was well attended and the following appeared: Elizabeth Wilson, Alleece Sapp, Elizabeth Richardson, Margaret Lassiter, Cornelia Neal, Lillian Hall, Elizabeth Simpson, Audrey Britton, Blanch Burrus, Louise Beale, Willie Hemby, Baily Watson and Annice Worshem.

Frank M. Church, organist, director of music at the Greensboro College, is appearing in a series of Twilight Recitals in the auditorium of the college. He inaugurated the series on January 24 with a program of fifteenth and sixteenth century compositions. Professor Church is a graduate of the New England Conservatory and studied for two years with Guilman and Widor in Paris.

Mrs. J. Norman Wills, president of the North Carolina Federation of Women's Clubs, announces that the state contest for young artists will be held in Winston-Salem, March 13 and 14.

The Fisk Jubilee Singers appeared in the auditorium of the Agricultural and Technical College, February 1, giving the usual program of negro spirituals and other music.

The Greensboro Choral Society, Wade Brown director, has reorganized and met for the first time January 19. Mendelssohn's Hymn of Praise was studied and will be one of the chief features of the society's spring program.

J. W. W.

Emil Bohnke to Lead Leipsic Philharmonic

Leipsic, January 17.—The Leipsic Philharmonic Orchestra, which recently called a strike as the only means of getting rid of its incapable conductor, has just chosen



EMIL BOHNKE,

elected conductor of the reorganized Leipsic Philharmonic Orchestra.

Emil Bohnke to be its new conductor. Bohnke, who is of Russian and Polish descent, was formerly a pupil at the Leipsic Conservatory under Professors Krehl and Sitt, and later under Professor Gernsheim in Berlin, where he now resides and where he is one of the most prominent young musicians. Besides being a conductor, Bohnke is a viola player of repute and is also well known as a composer. His violin concerto was played here last season by Carl Flesch, and a piano sonata by Edwin Fischer. A new sonata for solo violin will receive its first public hearing early in February in Berlin.

Dr. U.

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MELVENA PASSMORE.

According to the Boston Post of January 23, Melvena Passmore, the young coloratura soprano with the Chicago Civic Opera Association, is said to have "the highest voice in the world." The article reads: "A rising young American star, Melvena Passmore, is a member of the company. She will sing in tonight's performance. Her voice is said to have the highest pitch in the world of music. There is no break in her range, every note being clearly produced, true and ringing." Miss Passmore has studied with Oscar Saenger for the past eight years.

Clarence Adler Club to Meet

The Clarence Adler Club has just been organized by the advanced pupils of Clarence Adler. The meetings are held at Mr. Adler's studios, 137 West 86th Street, every third Saturday evening. At each meeting, a program is given by the students, an original paper read on the life of some great composer, and, as a special attraction each evening, an artist guest of honor is invited.

The last meeting of the Clarence Adler Club was held on Saturday evening, February 3. Cornelius Van Vliet, the Dutch cellist, was the guest of honor, and he and Mr. Adler played the Beethoven sonata, A major, for piano and cello. The program rendered by the pupils was as follows: sonata, op. 110 (Beethoven), Bessie Anik; Fantasie, F sharp minor (Mendelssohn), Dorcas Redding; The Girl with the Flaxen Hair, Minstrels, En Bateau, Golliwogs Cake-Walk (Debussy), Mina Rutenberg; Sonata, B minor (Chopin), Harry Anik, and Alt Wien (Godowsky) and Perpetual Motion (Weber), Juliette Glassman.

Recital by Artist-Pupils of Carl Brandorff

Two artist-pupils of Carl Brandorff will appear at the Columbia High School Auditorium in South Orange, N. J., on February 28. Ethel Rabe, coloratura soprano, will sing groups of Italian, French, Spanish, German and English songs, the Je suis Titania aria from Mignon, and a final duet with Walter Moeltner, tenor. Mr. Moeltner, assisting artist, is listed for Italian and English numbers.

Ilse Niemack Triumphs in Berlin Recital

Ilse Niemack, a young American violinist who has been appearing throughout Germany with unusual success this season, gave her third Berlin recital February 7. The result is told in a cablegram received at the office of the MUSICAL COURIER, which reads: "Ilse Niemack at Bechstein Hall. Third recital, wonderful success, six encores."

Simmons Heard at Saenger Musicales

William Simmons, the well known New York baritone, was heard recently at a musicale given at the home of Gustav Saenger. He was ably accompanied by Madeline Marshall. Among the celebrities at this affair were Sigrid Onegin, contralto of the Metropolitan Opera Company; Alexander Siloti, pianist, and Oscar Saenger, vocal teacher.

Harvin Lohre Sings Silberta's Songs

Harvin Lohre, tenor, had great success with Rhea Silberta's Yohzeit and Yom Kippur at the Roebing Theater, Brooklyn, during the week of January 22. After the singer's first appearance it is said that news of his splendid voice and style of singing spread so that for the other appearances the theater was packed.

Kouns Sisters Going Abroad

Nellie and Sara Kouns have been engaged for a London season and possibly for a tour of the English provinces by the London office of Daniel Mayer. They will sail in March and will remain in England, where they are great favorites, for the greater part of the summer.

Easton to Open Western Tour at Astoria

Contrary to announcements already made, Florence Easton, instead of opening her Western concert tour at Portland, Ore., on February 23, will appear in recital at Astoria, Ore., on February 19, thus adding another date to the list of engagements booked for her in that territory.

Harrold for Worcester Festival

Orville Harrold, Metropolitan Opera tenor, has been engaged for two appearances at the Worcester, Mass., festival during the week of May 7. Mr. Harrold will sing the tenor role in King Olaf and also appear in recital on Artists' Night.



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NEW YORK CONCERTS

SUNDAY, FEBRUARY 4

CITY SYMPHONY

Dirk Foch was welcomed heartily by both the audience and the City Orchestra as he took the stand to conduct the "pop" concert at the Century Theater, February 4. This is the first whole program he has conducted since his illness and with this feature no soloist was needed. Quite himself again, he led his men through a vigorous performance of the lively overture to *The Marriage of Figaro* (Mozart). Between this and the next number the curtain was lowered and when it was raised again each player had a lighted candle on his desk. Back to the days of good old Papa Haydn to enjoy that delicious concerto, the Farewell Symphony! During the course of the wistful, rather melancholy fourth movement the members of the orchestra put out their candles one by one and slipped away, leaving only the two first violins and the conductor to finish the symphony. This naive bit of ingenuity was very effective and delighted the large audience. Bizet's colorful *L'Arlesienne* suite and Liszt's symphonic poem, No. 3, *Les Preludes*, concluded the program.

MONDAY, FEBRUARY 5

EDWIN HUGHES

On Monday evening, a large audience gathered to hear Edwin Hughes give his first and, it is rumored, only piano recital of the season. His program began with three Liszt compositions: *Canzonetta del Salvatore Rosa*, *Eclogue*, and *Funerailles*; followed by two numbers of Brahms, two by Rachmaninoff, and Dohnanyi's *Marche Humoresque*. This last selection particularly appealed to the audience which continued its insistent applause until it was repeated. The third group consisted of Schumann's *Carnaval*, the twenty-one numbers of which were played with fine technical skill and expression. Yet there were times during these renditions when the pianist exerted too much force in handling such a delicate collection of musical bits. His effervescent energy had the effect of overshadowing the more subtle passages. Nevertheless there were also moments when his performance achieved brilliancy, and the difficulties of the trying program melted under his capable fingers. The program concluded with three Chopin numbers, the two mazurkas standing out as particularly interesting features. The audience received Mr. Hughes with enthusiasm, insisting on many encores, their hearty applause continuing long after the artist's final appearance.

The New York American said of him: "Mr. Hughes combines scholarship and skill. He is to be credited with sincerity of purpose and a devotion to high ideals." The Tribune thought "Mr. Hughes' performance was of generally good quality. Entangling passages were dispatched with smoothness and an entire competence."

MME. CHARLES CAHIER

Mme. Charles Cahier gave her first song recital in New York at the Town Hall on Monday evening. Mme. Cahier, an American, has been known abroad for eighteen years or more, but her own country is having the first opportunity of becoming acquainted with her. As a *Lieder* singer she must be rated among the few great ones of the day. Her vocal equipment is complete, the voice, despite the years of her career, decidedly retaining all its youthful freshness and vigor—which is a distinct testimonial to her art in producing it. She is, too, a mistress of styles. Though perhaps at her best in German, which she has sung more than any other language, she did full justice to the two well known French songs, Ravel's *Nicolette* and Debussy's *Fantoche*.

She began with two Italian *Arie Antiche*, and followed with Beethoven's *Freudvoll und Leidvoll* and *Die Trommel Geruehret*, in which she did as much as possible to make them sound like the great songs they are not. Of the Schubert group, *Der Juengling an der Quelle* was exquisitely sung and her interpretation of the Erlkoenig movingly given. The real feature of the program, however, was the group of new songs in German, all sung here for the first time. It began with Franz Schrecker's *O Glocken, boese Glocken*, an effective song if not especially distinguished. As to Arthur Perleberg's *Es war im Mai*, it made an instant success (which speaks for the intelligence of Madame Cahier's audience) and had to be resung at once. Two lyric numbers by Alfons Blumel, *Der May is do and Er lauscht einem Voegelgin*, remind one of the young Richard Strauss. They were extremely effective, and beautifully sung. In her final group she included two songs by Henry Hadley, who was called upon to rise and bow; a rather uninteresting setting by Werner Josten, and a pretentious effort, *The Last Spring*, by James H. Rogers, who can write songs at least one hundred per cent. better than this one.

The audience was extremely enthusiastic—and well it might be, for the recital was one of the distinctive vocal events of the season.

TUESDAY, FEBRUARY 6

ERNEST SCHELLING

The final concert of this series, with the New York Symphony Orchestra (Pollain, conductor) assisting, not only resulted in a brilliantly successful windup of Ernest Schell-

ing's remarkable undertaking, but also stamped him as one of the most versatile and accomplished pianists of our time. His program included Chopin's E minor concerto, Mozart's in A major, Liszt's in the same key, and Paderewski's Polish Fantasy. Romantic, classical, modern, it made no difference to Schelling. He was master of all styles and interested his auditor's every moment. One gets the sense of absolute security when listening to Schelling, for his technic and his musicianship never fail. Everything he does is legitimate, refined, fascinating, convincing. He was the recipient of tremendous applause and it was only a just tribute to a fine artist with the highest possible ideals.

PHILADELPHIA ORCHESTRA

On Tuesday evening the Philadelphia Orchestra gave its sixth concert at Carnegie Hall, attracting a capacity house. Despite the snow and bad weather the audience's enthusiasm did not appear to be chilled. Instead, the excellence



of the program and the splendid manner in which Mr. Stokowski and his men rendered it aroused great appreciation and applause.

The Brahms symphony in C minor, No. 1, which opened the program, was full of beauty and poetry, being given a superb reading by Stokowski. Moussorgsky's *La Nuit sur le mont chauvre*, the following selection, a conglomeration of various kinds of noise, under a less skilled conductor's baton might have caused displeasure instead of the enjoyment it offered upon this occasion. Satie's *Gynopedies*, heard here recently at a City Symphony concert, added to the interest of the program, while the always popular Sibelius tone poem, *Finlandia*, ended an evening of unalloyed pleasure.

META CHRISTENSEN

On Tuesday afternoon, at Aeolian Hall, Meta Christensen, contralto, gave her debut recital to a good sized audience. Beginning with three Italian numbers by Secchi, Scarlatti and Cherubini, and a group of German songs, she continued her program with several Russian and modern English selections. Three Moussorgsky numbers—*In My Attic*, *After the Battle* and *The Magpie* and the Little Gypsy Dancer—were well done, while her interpretation of Hageman's *Animal Crackers* was delightful. Miss Christensen is possessed of a striking personality and fine stage presence. Her voice is of good quality and she sings with ease.

The audience was appreciative and responded with rounds of enthusiastic applause. She received an abundance of flowers. Ellmer Zoller accompanied her at the piano.

The Evening World said of her: "Tall and personable, the artist disclosed a nice voice and singing style." The Evening Mail declared: "With charming, unaffected stage presence and an easy contralto voice of warm quality, Meta Christensen made her debut before a friendly audience. The

debutante infused her Russian and modern English pieces with charming and piquant interpretations."

WEDNESDAY, FEBRUARY 7

JOSEPH HOLLMAN

On Wednesday afternoon, Joseph Hollman, cellist, was heard in an interesting program, containing many of his own compositions, by an audience that at once responded to his admirable playing. His program opened with the Handel sonata for cello and piano, in G minor, for which he had the splendid pianistic support of Miriam Allen. Perhaps of more interest was the next contribution—his own second concerto in A minor, which is melodic and well constructed, and came in for much applause. The twelve variations on a theme from Handel's *Judas Maccabeus*, Beethoven's *Widur* suite in E minor, and his arrangement of Schumann's aria from sonata op. 11 were also on the program. Charming indeed were Mr. Hollman's *Petite Valse*, *Serenade* and *Le Rouet*.

Mr. Hollman is an artist of the first rank and always gives much to delight his hearers. So much has been said of his qualifications that it is not necessary at this time to dwell upon them. The audience received him warmly and gave him much applause.

In commenting upon his concert, the Mail said: "That 'grand old man of the cello' filled Aeolian Hall yesterday afternoon with one of the biggest and warmest tones of the season. One needs but a few glances to know that the player and instrument are lifelong friends and the utter ease exhibited throughout the entire program was in itself a striking tribute to his technical skill."

The Post said: "Though he was born in 1852, his fingers are as nimble as a young man's. He played an engaging concerto of his own; a Handel sonata and other things, including a suite by Widur, with splendid bravura, lovely tone, and the authority which comes of a life devoted to good music." According to the World: "He is still a fine interpreter." And the Sun critic wrote: "The sympathetic quality of his tone, strangely muted, but still large, was competent to win the appreciation of all those who heard him." "Mr. Hollman played with the 'brilliance of tone and the authority of style for which he is famed, and a friendly audience applauded him cordially," was the verdict of the Globe.

CITY SYMPHONY: ENID WATKINS SOLOIST

On Wednesday afternoon, February 7, the City Symphony offered a program devoted to numbers by Moussorgsky, Borodine and Glazounoff. The numbers were all familiar and have been given repeatedly during the present season. The program ended with Liszt's *Les Preludes*.

Dirk Foch, the conductor, had as his soloist, Enid Watkins, a California girl who studied at the American Conservatory at Fontainebleau. She gave as her first number Mozart's *Figaro*, and a group of French songs. Miss Watkins has a charming personality that quite won her audience. Her voice is sweet and clear, and, though she has an inclination to force her voice, causing a slight tremolo, it did not seem to take from the enthusiasm of her audience.

AMERICAN MUSIC GUILD

A report of the February 7 concert of the American Music Guild will be found on page 20.

THURSDAY, FEBRUARY 8

NEW YORK SYMPHONY: LEVITZKY SOLOIST

The Thursday afternoon concert of the New York Symphony Society began with Rimsky-Korsakoff's *Scheherazade* suite. For some reason or other neither Mr. Coates or his men seemed to wake up until the last movement came along, which was given a reading of enormous energy and vitality. Mr. Tintot's playing is a bit gentlemanly for the solo work in this suite. After intermission came Mischa Levitzky, who, originally announced for one of the Beethoven concertos, played instead the Liszt E flat. Mr. Levitzky plays everything well, but some things he played "weller" than others—Beethoven, for instance, better than Liszt. Although the performance was thoroughly satisfactory, he is not enough of a charlatan to do full justice to the tinsel and banalities of Liszt. The brilliant passages he plays brilliantly, but as if convinced of their emptiness—as he undoubtedly is. The usual unusual meed of applause that always greets him here did not fail.

To end with there were things from *Parsifal*—the prelude and the Good Friday Spell. Early in the latter, Mr. Coates all of a sudden suffered a cramp in his baton hand and dropped the stick. The orchestra stopped—one wondered why an orchestra with the experience of the New York Symphony should not have been able to carry on anything it has played as many times as the Good Friday Spell, not a particularly intricate score. Mr. Coates rubbed his hand and off they went again to a successful finish.

NEW YORK PHILHARMONIC

Willem Mengelberg began the Philharmonic concert at Carnegie Hall on the evening of February 8 with the Berlioz Roman Carnival overture, which sounded as brilliant and as music-less as usual. Next came a d'Indy work that has not been heard here for a long while, *The Symphony* (Continued on page 40)

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METROPOLITAN OPERA COMPANY



Photo by Campbell Studio

RENATO ZANELLI

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JOSEPH SCHWARZ

DISTINGUISHED EUROPEAN

"A voice that among its kind has

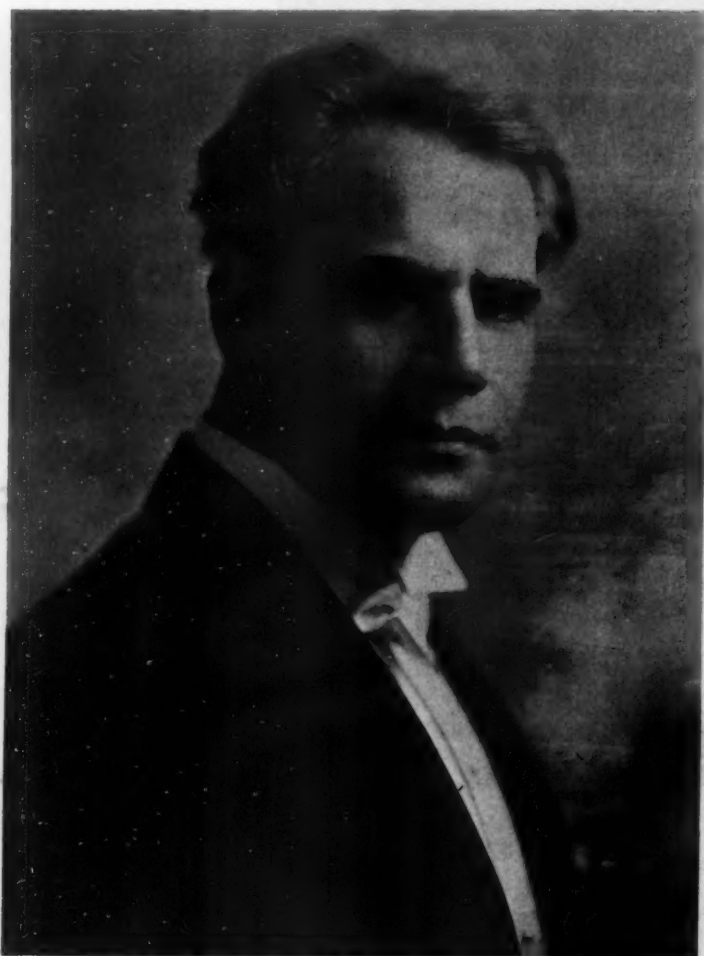


Photo by Hartsook

Chicago Daily News, January 16, 1923

SCHWARZ GREAT IN SONG

BY MAURICE ROSENFELD

JOSEPH SCHWARZ, the Russian baritone, gave a song recital at Orchestra Hall last evening and AROUSED GREAT ENTHUSIASM.

Mr. Schwarz was A CONSPICUOUS FIGURE when he sang here with the Chicago Opera Company. He is a still more MAGNETIC PERSONALITY on the concert stage. He brings to his renditions of various songs and airs a comprehensive artistry. Not only a voice, . . . but a musical sense of rare judgment . . . and intensity in emotional and dramatic expression and a stage presence that wins his audience. Dream in the Twilight was A

BEAUTIFUL EXAMPLE OF SUSTAINED LEGATO SINGING. Heimliche Aufforderung had a depth of passionate feeling. A Woman (by Sinding) so pleased the audience that it had to be repeated.

There was much enthusiasm throughout the evening and there were many encores.

Chicago Evening American, January 16, 1923

BY HERMAN DEVRIES

When Joseph Schwarz made his debut here last year at the Auditorium in Rigoletto, WE COULD FIND NO ADJECTIVE ADEQUATE TO EXPRESS THE BEAUTY OF HIS ART, NO TERM OF PRAISE SUFFICIENTLY ELOQUENT TO VOICE OUR ADMIRATION OF THIS REMARKABLE SINGER-ACTOR.

When he followed with a perfect Pere Germon in Traviata and crowned all by one of the most poetic Wolframs ever heard in Tannhäuser, we were sure Chicago had found A CELEBRITY WORTHY THE NAME, WORTHY THE FAME.

Last evening Mr. Schwarz gave a song recital before an audience whose enthusiasm was evidently grounded in solid musical appreciation and the cultivation that knows how to value genuine greatness.

THE ENTIRE PROGRAM WAS A CONTINUOUS LESSON IN THE ART OF SINGING.

Schwarz is not a wonderful singer simply because HE HAS A GLORIOUS BARITONE. He has, besides this, other precious gifts, VERSATILITY OF INTERPRETATION, MATCHLESS DICTION AND A PERSONALITY OF RARE ORIGINALITY AND DISTINCTION.

The announcement of Mr. Schwarz's engagement (by the Chicago Opera Company) should terminate this article. . . . We solicit the cooperation of our esteemed contemporaries in this demand for the engagement of that noble artist, Joseph Schwarz. His name on the roster of the opera company can only add luster and dignity as well as artistic glamour to the association.

Chicago Evening Post, January 16, 1923

JOSEPH SCHWARZ IS A SINGER OF SONGS IN THE MOST EXACTING MEANING OF THE TERM. Each song last evening was an individual tone picture quite different in character from every other. He got at the essence of each and brought it out with a beauty in tone quality and variety of shading that was remarkable. The most delightful part was the spontaneity with which he entered into each song. This required VIRTUOSITY OF THE FIRST RANK. MR. SCHWARZ'S VOICE IS

Exclusive Management: S. HURCO

SCHWARZ

EUROPEAN BARITONE

as new if any equals in this country."

—New York American

BEAUTIFUL IN ITSELF AND IS USED WITH ASTONISHING SKILL. The audience received his singing with enthusiasm. They applauded with that vigor which comes only when people have been genuinely stirred.

Chicago Daily Journal, January 16, 1923

The singing of songs has won this musician much praise and applause in other centers and his first local exercise of his talents in this direction revealed him to Chicagoans as a NEW FIGURE OF INTEREST AND POWER. HIS VOICE IS EXTRAORDINARILY RICH AND SMOOTH.

The dramatic and the intensely emotional Schwarz interprets with full command of his considerable resonances. He has an exquisite method of singing at half voice.

Chicago Daily Tribune

BY EDWARD MOORE

IT WAS A SUPERB PERFORMANCE, GLORIOUS IN TONE AND DIGNIFIED IN MANNER. HE CREATES THRILLS THAT ARE THE MORE MARKED BECAUSE THEY ARE ENTIRELY LEGITIMATE.

Chicago Herald and Examiner

THIS IS ONE OF THE FINEST VOICES OF THE ENTIRE BARITONE CONTINGENT. HE IS ONE OF THE FINEST ARTISTS AMONG ALL THE SINGERS OF THE PRESENT.

Chicago Evening American

"Hearing Schwarz tonight," said Panizza, "was not listening to a beautiful voice, but rather to the emanation of a human soul."

New York Evening Mail

It was agreeable to hear Joseph Schwarz as Pere Geront. He sang with that striking volume of tone that made his recitals unique last season.

Christian Science Monitor

MR. SCHWARZ SCORED A TRIUMPH and that was not to be wondered at, viewed from any angle, vocal or interpretative. HE IS A MASTER OF SINGING. HE POSSESSES A WONDERFUL NATURAL VOICE. His astonishment would give place to murmurs of delight all over the auditorium.



AS COUNT LUNA IN TROVATORE

New York American

Mr. Schwarz is an excellent musician, endowed with a fine voice and the intelligence to reveal it effectively.

New York Times

Joseph Schwarz was heard by a large audience, riotously enthusiastic. He sang with fine artistic skill and strongly marked dramatic expression.

San Francisco Journal

Joseph Schwarz had a success that was almost phenomenal. HIS INTERPRETATIONS CREATED NOTHING LESS THAN A SENSATION.

RO Aeolian Hall, New York City

CLEVELAND'S MUSICAL ACTIVITIES NUMEROUS

Elman, George Smith, Josef Hofmann, Maier and Pattison, De Gogorza and Edlin Among Soloists—Organ Recital at the Museum of Art—Chamber Music Society Concerts—The Flonzaley Quartet Welcomed—Cleveland Institute of Music Recital

Cleveland, Ohio, February 5.—Cleveland has had its share of excellent concerts this winter. About ten thousand greeted Mischa Elman and great enthusiasm was displayed for his fine performance. George Smith, pianist, and Weyert A. Moor, flutist, were soloists at a "pop" concert. The fifth symphony program was made notable by the appearance of Josef Hofmann as soloist who played the Schumann A minor concerto in his usual finished manner. Guy Maier and Lee Pattison, the noted duo-pianists, gave great enjoyment to a large audience in their interesting and admirably rendered program. De Gogorza, baritone, and Lois Edlin, violinist, and Rachmaninoff were also heard in recitals.

ORGAN RECITAL AT THE MUSEUM OF ART.

Dr. J. Fred Wolfe, of Bethlehem, Pa., gave a recital of Bach's organ music at the Museum that drew an audience composed largely of musicians or patrons of music. There were comparatively few outsiders present. Dr. Wolfe's fame as an exponent of Bach is established and his playing, as well as the widely varied character of selections presented, was appreciated.

CHAMBER MUSIC SOCIETY CONCERTS.

Owing to the serious illness of Mr. Lifschey of the Cleveland String Quartet, the local organization has appeared only once this season. Happily Mr. Lifschey is now fully recovered and has resumed his place as principal of the viola section of the orchestra as well as in the quartet.

The second concert of the series was given by the Detroit String Quartet with Gabrilowitsch at the piano and Gaston Brohon playing the bass viol in the Schubert quintet in A major, op. 114 (Forellen), for piano, violin, viola, cello and contra bass. The opening number, Beethoven's quartet in C minor, op. 18, No. 4, proved somewhat of a disappointment. Ilya Schkolnik, first violin, lacked authority to a noticeable degree. Herman Kolodkin, viola, was easily the best player of the quartet. Three Idylls by Frank Bridges were novelties of more or less musical value. Gaston Brohon proved to be a superior player of the string-bass, and the Schubert offering was in the nature of a novelty. The admirers of Gabrilowitsch tried their best to secure an added number from him but he modestly refused to separate himself from his colleagues.

A program of charm and interest was given at the residence of Dr. and Mrs. Charles Edwin Briggs, the first of the private concerts given by the Chamber Music Society. The Oberlin Trio, consisting of Mrs. William Mason Bennett, piano; Maurice Koessler, violin; and Friedrich Groener, cello, played the Beethoven trio, op. 1, No. 1, three movements from the Dumky trio by Dvorak, and Trio Elegiacque by Rachmaninoff.

THE FLONZALEY QUARTET WELCOMED.

No visiting organization ever is more warmly welcomed than the Flonzaleys. As usual they brought forward a musical novelty of worth. The offering on this occasion was by Arnold Bax, a young English composer of unusual talent. While modern, he writes with grace and a delicacy quite lacking in the dissonant outbursts of so many of his brethren.

CHARLES TROWBRIDGE TITTMANN BASSO

Sings in Haydn's Creation
with

Baltimore Oratorio Society

JOSEPH PACHE, Conductor—Feb. 20

Comments on Past Creation Appearances

Charles Tittmann, bass, doubtless made the most favorable impression on the vast audience. He has a wonderful voice, range, absolute truthness and sureness, strength and pleasing full rounded quality. His artistic interpretation was as great as his voice was magnificent.—*Daily Sentinel, Bowling Green, Ohio.*

Mr. Tittmann easily carried off the honors of the occasion. He was in exceptionally fine voice, delivering his recitatives with authority and good diction and especially in the aria "Now Heaven in Fullest Glory Shone," singing with smooth phrasing.—*Washington, D. C., Star.*

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GIUSEPPE BOGHETTI,

New York and Philadelphia vocal teacher, whose artist pupils are busy concertizing. Anna Adams is filling engagements in Philadelphia, North Wales, Lansdale and Hadfield, Pa., and Marion Anderson has sung with success in Youngstown and Cleveland, Ohio; Chicago, Ill.; Columbia, St. Louis and Kansas City, Mo.; Huntington and Charlestown, W. Va. Lisa Roma, another Boghetti artist who gave a highly interesting and successful recital at Witherspoon Hall, Philadelphia, will go to Italy in the spring to sing in opera there.

ren. The Beethoven quartet was played with the perfection of style and refinement of tone for which the Flonzaleys are famous.

CLEVELAND INSTITUTE OF MUSIC RECITAL.

A recital was given at the Institute of Music by Carlton Cooley, violinist, and Erna Banks, pianist, of the Institute faculty. These recitals are open to all music lovers as well as students of the institute. Beryl Rubinstein of the faculty was soloist on Tuesday evening, January 23, with the Detroit Symphony Orchestra in Buffalo, playing the Spanish rhapsody of Liszt.

M. B. P.

Interesting Musicales at Morrill Studios

Great interest has been manifested in the musicales held this season at the New York studios of Laura E. Morrill. At the one on January 21 Grace Nott, Leah Lannamann and

whose contralto voice is much admired, gave pleasure in two songs. Florence Nelson added much to the enjoyment of the program with some lovely children's songs and two Indian numbers. One of the best liked numbers of the afternoon was the duet from Madame Butterfly, sung by two artist-pupils, Lillian Crosman and Sarah Edwards, to which they gave Mighty Lak' a Rose as an encore. Clear diction was a notable feature in the singing of each one of the Morrill artists. Efficient accompaniments were furnished by Irma Grange.

The next musicale will take place on February 18, at which time Grace Nott will be heard in some interesting songs. Mme. Nyssens also will sing. Miss Nott presented a program with success in York, Pa., on January 15.

"Kelly—the Great Revealer"

Many pleasant things have been said of the work and the art of Thomas James Kelly, but it remained for August O. Palm, music critic of the Cincinnati Enquirer, whose brilliant writings are eagerly looked for, to coin just the phrase which perhaps best describes the work of Mr. Kelly in his artistic career.

It came in this way: Mr. Kelly has been for several years one of the leading artist-teachers of the Cincinnati Conservatory of Music, and while his work, through increasing demands on his time, has been lately confined to his teaching of singing and a few recitals of rare songs with his talented wife, he has been prevailed upon to continue his work with the Cincinnati Symphony Orchestra as the interpreter for the Young People's Concerts. Those who had heard Mr. Kelly's splendid interpretations of song-literature were not surprised when he made such a brilliant success of this feature of his work, and after a recent concert—the first Young People's Concert conducted by Fritz Reiner, the new conductor of the Cincinnati Symphony Orchestra—Mr. Palm said in the Enquirer the next morning: "Mr. Kelly long since has proved himself admirably fitted for his work as the great revealer. He sets about to gain the interest and the sympathy of the child—furrows the ground, as it were—so that the musical seed can fall on fertile soil. He succeeds admirably."

Crooks to Sing at Halifax Festival

Richard Crooks, the season's new tenor, who has scored so substantially in concert and recital everywhere he has sung, has been engaged for the Halifax, N. S., Music Festival, April 9, 10 and 11. The works to be given are Saint-Saëns' Samson and Delilah in concert form, the Verdi Requiem, and a miscellaneous concert program. He will sing Gounod's Redemption with the noted Boston Handel and Haydn Society that month.

Mr. Crooks has already appeared seven times this season as soloist with the New York Symphony Orchestra, under Walter Damrosch, in New York and on tour.

Four Gescheidt Artists Successful in Baltimore

Della Samoloff, nineteen-year-old dramatic soprano, was soloist for two weeks, December 25 to January 8, at the Rivoli Theater, Baltimore. Irene Williams and Judson House gave a performance in Così Fan Tutte with the Hinshaw Opera Co., January 4. Richard Crooks, twenty-two-year-old tenor, appeared in a joint recital with Siloti, pianist, on January 16. This registers four Adelaide Gescheidt pupils' success in Baltimore within four weeks.

Washington to Hear Kindler March 2

Hans Kindler, following his appearances in Philadelphia, Harrisburg, Pa., and Baltimore, will be heard in joint recital with Helena Marsh in Washington, D. C., on March 2.

Noted Conductors at Philharmonic Concert

Ossip Gabrilowitsch, Bruno Walter and Theodore Spiering were seen in a box at the Sunday afternoon Philharmonic concert which was conducted by Mengelberg.



LAURA E. MORRILL,
vocal teacher of New York.

Florence Gauggel opened the program with some beautiful trio work, their voices blending exquisitely. Florence McCullagh-Cole sang the Robin Woman's Song from Cadman's Shanewis, and displayed more dramatic ability than she had on former occasions. Later in the program her lovely lyric voice was heard to advantage in four songs. Mrs. Lannamann, among other numbers, sang Dawn by Curran and well merited the applause she received. Miss Gauggel,

THE DOWNWARD PLUNGE OF THE MARK SMASHES THE HOPES OF MANY GERMAN ARTISTS

(Continued from page 5)

mained anywhere near normal. Now the legacy as well as all other receipts are scarcely enough to cover the most necessary running expenses—even though the concerts are almost always sold out!—and it is greatly feared that the orchestra will have to be disbanded at the end of this season. Already for some years members of the orchestra have only had half year contracts, which means, of course, that really first class orchestral musicians are not over-eager for an engagement in this frail organization. The loss of this orchestra would be a serious and very detrimental blow to Munich's musical life since there is no other similar institution at the disposal of conductors, the opera-orchestra being engaged at the theater every night. At present there is no sign of an efficient or immediate rescue.

AND THE OPERA IS STRUGGLING.

The opera, too, although also sold out night after night, has a hard struggle to keep its traditional deficit within bearable limits; everything imaginable is being done to raise the receipts on one hand and to cut down the expenses on the other; but here one cannot go below a certain line without endangering the quality of the individual performances as well as the entire artistic niveau. The loss of a number of our best singers who have fallen victim to the alluring call of the land of dollars, is also already making itself felt. Some of the new substitutes are talented enough, but it is of no use to deny that the ensemble at present has some depressingly weak points. The quality on the whole, however, is still good since everyone is doing his best to make the vacancies less observable.

A NEW AND NEUROTIC SALOME.

One of the outstanding successes of the season thus far was the revival of Richard Strauss' Salome, with Margot Leander in the title role. Although this singer is vocally by no means as gifted as her predecessor, Marcella Craft, who was one of the best impersonators of this role we have had, she has undeniable histrionic gifts, especially for the interpretation of characters on the border line of the psychopathia sexualis. Now, the character of Salome according to the intention of Oscar Wilde and Strauss does not touch this dangerous line, but Margot Leander conceived it that way and worked it out to a histrionic feat, which, although by no means dramatically correct and certainly anything but discussable from an ethical point, was a highly remarkable bit of acting. Still, one could not for one instant forget, that it was just this sort of conception and interpretation, making a degenerate in the last degree of a young girl of about fifteen, who is only the victim of degenerate and debased surroundings, which barred Salome and even the discussion of her from the society of correct and highly moral people.

Wilhelm Rode, our new and very promising baritone, sang the part of Johanaan with beautiful voice and musically correct, but rather stiff in the accentuation of the emotional side of the character. Even saints were, according to history, not quite devoid at times of strong and outward visible emotions, and the preacher in the desert surely was a man of strong impulses. The part of Herod was rather indifferently done by Hans Depser, but Zdenka Fassbender's Herodias was of demoniacal greatness. The rendition of the orchestral part under Hans Knappertsbusch was admirable from first to last; it was a tremendous crescendo topped by a mighty climax of hardly imaginable and certainly not surpassable dynamic reach.

PARSIFAL SERVED COLD.

Not quite so impressive was Knappertsbusch's reading of Parsifal which had, preparatory to next summer's festival plays, a number of performances at the Prinzregententheater. Parts of the first and whole second act came quite up to what we expected from this genial conductor, but the third act was fearfully lagging in tempo and also lacked the wonderful poetry of the Charfreitagsschauspiel. Of course, one cannot judge the quality of a performance from its tempo, but the tempi and their thousandfold minute variations give a rather true reflex of the inner relations between a chosen work and its interpreter. This time the reflex showed an objectivity almost amounting to distant coldness. In a mere technical way it was a feat, for in the rendition of the orchestral part colors and hidden voices came to light with almost unknown and certainly startling clearness. There was nothing new in the cast with Otto Wolf (Parsifal), Zdenka Fassbender (Kundry), Julius Gless (Gurnemanz) and Alfred Bauberger (Klingsor), excepting Wilhelm Rodes Amfortas which proved more than a common vocal treat and was also well, but perhaps a bit too "stagnant" acted.

THE LION-LIKE TENOR.

To the Marteau scandal, of which I have recently reported in a short news item, another was added on the occasion of the appearance of Silvio Perea, a Spanish tenor, who had been praised on flashing placards and in glaring announcements as a sort of Caruso II. Expectations ran accordingly high and the concert was also well attended, but what we heard is simply beyond discussion. A harlequin would have afforded better amusement. A large part of the audience took this strange apparition, which strode in lion-fashion up and down the concert stage, from the humorous side and laughed outright, whereas another part, very likely those who had given up quite a bit of money for admittance, grew wroth and gave unmistakable vent to its disappointment by catcalls and hooting. That, of course, was bad taste and is not at all usual here; it was merely aggression repudiated. It certainly had nothing to do with chauvinism, since with the exception of Henri Marteau (of whom rumor claimed that he had taken part in espionage during the war) no foreign artist has ever been molested here. On the contrary, it is generally recognized, that an international exchange of artists is a thing to be wished and furthered, as it certainly adds zest to local musical life. Marteau, by the way, is said to have started a suit for libel against the disseminators of said rumor.

MOTHER'S DAUGHTER.

A welcome guest at the opera was Gabriele Bosetti, the daughter of Hermine Bosetti, the world known coloratura soprano of our opera. Gabriele's voice is not so rich in timbre nor as pure in tone and substance as that of her gifted mother, but it is a well-trained, neat voice, sufficient for the

aspirations of a soubrette. In acting she is the very counterpart of her mother: of charming grace, lively and sprightly in every movement and with all the signs of a growing artistic personality.

IVOGÜN SINGS SPIERING SONGS.

The America birds have all flown away now; one of the last was Maria Ivogün, who gave a farewell concert, crowded to the doors, and enthusiasm rising to as high a pitch as usual. The witchery of her sweet voice and perfect vocal style was bestowed in the main on things already well known; the only new numbers on the program were three delightful and exceptionally well set songs by Theodore Spiering, an American composer of decided talent. A repetition of the songs was loudly clamoured for.

AN AMERICAN PIANIST.

Rudolph Reuter, an American pianist of remarkably fluent and finely polished technic, also remembered one of his composing countrymen, Charles Griffes, whose work made a fine showing in the surroundings of a Busoni and Rachmaninoff. As a musician Reuter showed a strong inward tendency towards the moderns which he played not only skillfully (as he did, for instance, Chopin), but also with warmth and decided personal feeling.

AND A RUSSIAN.

Alexander Borowsky, a Russian pianist whose astonishing technical feats were well remembered from last year, also is at his best when he plays moderns or—the very old classics. Whatever lies between these two extremes seems to be a bit beyond his reach, at least in regard to expression. But give him Bach or for instance Prokofieff—and one is simply overwhelmed by his powerful construction and technical agility, which is more than mere virtuosity, since even his technic carries the note of individuality.

EMMI LEISNER, SINGER.

Emmi Leisner, contralto from Berlin, captivated her listeners again from the start and sustained their enthusiasm throughout a trying program. Her smooth vocal emission is indeed as wonderful and as much to be admired as her beautiful, rich voice and her perfect phrasing. Things of a light lyric strain she also knows how to deliver with a decided personal charm, but in the expression of emotions which come from and appeal to the innermost depths of the soul her delivery is lacking in profundity. Still, her whole vocal apparatus is so perfectly equalized that even the critical hearer feels himself amply repaid.

A NEW ATTERBERG SYMPHONY.

Finally, I must make mention of a new work called Meeres-Symphonie (Ocean-Symphony) by the Swedish composer, Kurt Atterberg, which had its first performance under Siegmund von Hausegger at the Konzertverein and left a rather strong impression. It is a sort of combination between symphonic poem and the regular three movement form and, thanks to the principal idea suggested by the title, the problem seems satisfactorily solved, although there can be no doubt that the work could have been still more impressive if it had been contracted into one movement. Atterberg's inventive powers are striking, but equally remarkable are his combinations of free invention with fragments of Swedish folk song. The instrumentation is masterful in every respect, although it cannot be denied that the illustration of the storm is so naturalistic that it cannot be identified any more with what is commonly understood under the term music. Nevertheless, the work carries so many positive and alluring qualities that one became eager to hear more from this gifted composer.

ALBERT NOELTE.

Milan Lusk Acclaimed as Brilliant Violinist

Milan Lusk, Bohemian violinist, scored a splendid success at his recent Chicago recital. Under heavy headlines, "Lusk, Violinist, Gives Critic Thrill," Herman Devries, critic of the Chicago American, wrote: "Milan Lusk, violin-



MILAN LUSK

ist, and the Bruch concerto made an absorbing musical moment last evening. The Bruch is one of the immortal masterpieces of violin literature. When it is well played, it stirs and moves you to enthusiasm. Mr. Lusk played it superbly, with warm, throbbing tone and dashing rhythm,

NOAH S.
SWAYNE, II.,

who made his initial appearance in the Metropolitan Opera House on Tuesday evening, January 23, as soloist with the University Club of New York. His success was instantaneous, pronounced and well sustained throughout the program. Mr. Swayne is an artist pupil of W. Warren Shaw. (Photo by the Phillips Studio.)



with appreciation for all of its rich and sober beauty." Theodore Stearns in the Chicago Herald-Examiner spoke well of the violinist's "technic and good taste." Edward Moore in the Chicago Tribune noted that "Lusk has natural ability, which has been developed, playing easily and with force and individuality, enhancing natural aptitude with intelligent research."

Each year, Milan Lusk's popularity is increasing by leaps and bounds and it is a logical result of the development of his natural gifts. Back in 1913 he attracted the attention of Sevcik, who accepted him as a scholarship pupil in the Vienna Akademie. The next year he scored an unusual success at his debut in Vienna, playing the Foerster violin concerto with the Vienna Tonkuenster Orchestra under Oskar Nedbal. In 1915, he repeated his success in Prague performing with orchestra the modern violin concerto by Heinrich Noren. Dr. von Belsky in the Prager Tageblatt praised Lusk's rendition, adding that he "possesses a big tone and a brilliant technic."

During his concert travels both in Europe and America, Milan Lusk has been warmly received. During the World War he gave over fifty benefit recitals in Bohemia as well as giving his services for notable patriotic concerts in America. In Czechoslovakia, between 1913 and 1917, he was often the guest of the then existing aristocracy. Whenever the violinist played in a town near to which lived some noble family, the members would invariably attend, and fête the artist on the next day. At Lusk's recital in Wittingan (Trebon) the Duchess Schwarzenberg with her five charming daughters, princesses of royal blood, were present. The Duchess invited the young violinist to her home and bestowed on him much flattering praise for his temperament and beautiful renditions. On another occasion, when playing in Blatna, he was invited to examine the ancient castle situated close by. Count Hildebrand took Mr. Lusk through his wonderful old chateau, showing him the various points of interest, the family jewels, old armour, ancient robes, tapestries, timepieces, etc., each in a spacious room by itself. The most curious part of the castle was the old tower which had been used as a dungeon where prisoners had been tortured.

Milan Lusk is an ardent champion of Bohemian music as will be seen if one looks through his programs, on which appear names of such composers as Dvorak, Smetana, Fibich, Suk, Sevcik, Kocian, Prochazka, Novacek, Ondricek, Friml and others. He has, besides, a surprisingly large selection from the standard violin repertory, both classic and modern. It is also interesting to note that his own violin compositions have attracted considerable attention. Longing, which the violinist played at his second recital in New York, won immediate favor. Then shortly followed his concert transcription on the Bartered Bride, by Smetana (Carl Fischer edition); Berceuse Romantique, Elftanz, and the Caprice Espagnole which he will play at his coming appearance in the Brooklyn Academy of Arts.

The future holds promise of still greater achievements for this gifted violinist, whose successes have been so noteworthy.

Sylva Engaged for Carmen

Marguerita Sylva has been engaged for a series of guest appearances in Carmen and other operas in her repertory for the Havana season.

Sir Henry Heyman Recuperating

A letter just received from Sir Henry Heyman states that while he is still in the hospital he is improving and is now able to attend to his correspondence.

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BOSTON CONCERTS AGAIN IN LIMELIGHT FOLLOWING A BUSY OPERA SEASON

Richard Burgin Wins Brilliant Success with Orchestra—Frederic Tillotson's Delightful Program—Sigrid Onegin Pleases at Local Debut—Burgin Quartet Gives First Program of Season—Ivogun Enthuses Symphony Hall Audience—Dorothy Fairbanks Heard—New Courses in School Singing at Harvard

Boston, February 11—Richard Burgin, concertmaster of the Boston Symphony Orchestra, gave a fresh demonstration of his familiar abilities as violinist and artist when he appeared as soloist with the Boston Symphony Orchestra, February 8, in Sanders Theater, Harvard University. Mr. Burgin played the solo part in Tchaikowsky's extremely difficult concerto, giving it as artistic and convincing a performance as has been heard here in recent years. He played with that breadth and appreciation of the beauty of melodic contour and phrase which have always marked his qualities as a sensitive musician. As on other occasions, Mr. Burgin's virility and warmth of temperament raised the music to a high degree of poetic eloquence, stirring his audience to tremendous applause. It was a bril-

liant and well-deserved success for the modest, unassuming and thoroughly artistic concertmaster of the Boston orchestra.

The purely orchestral portion of the program included the first performance of a new suite by Ballantine in Garden of Hellas, revealing the steady growth of Mr. Ballantine as an American composer to be reckoned with. This composition is divided into four parts—Invocation to Pan, Nocturne Aphrodite and Unloose Your Cables—suggested

Berlin Critics Praise

HAROLD HENRY

"IN THE FRONT RANK OF VIRTUOSI."
—*Deutsche Zeitung*.

"A VIRTUOSO OF EXTRAORDINARY
TECHNICAL POWER."—*Allgemeine Musik-
zeitung*.

"FAULTLESS TECHNIQUE."—*Tägliche
Rundschau*.

"FAULTLESS, PERFECTLY DEVELOPED,
EVEN TECHNIQUE."—*Deutsche Tageszeitung*.

"THE GENERAL IMPRESSION IS DE-
LIGHTFUL."—*Die Zeit*.

HAROLD HENRY devoted his first piano recital to the romanticists and proceeded from Brahms' Intermezzo and Schumann's great G minor sonata to Chopin; to colorful pieces by MacDowell, Grieg, Debussy, Palmgren, Scriabin, and to an appealing art-piece of his own composing. He stands forth with a faultless, perfectly developed, even technique, and brings a convincing power to his pianistic performance. A skillful mastery and real sincerity characterize this piano playing which was received with lively applause.—*Deutsche Tageszeitung*, November 18, 1922.

HAROLD HENRY:—spirited temperament with delicate touch as occasion demanded; rhythmically sharply sensitive; phrasing well and consequently musical.—*Lehrl Anzeiger*, November 19, 1922.

HAROLD HENRY is a distinguished pianist. Understanding, power, temperament as well as tone meet the most exacting demands. The general impression is delightful.—*Die Zeit*, November 14, 1922.

HAROLD HENRY, the American pianist, who is also in the front rank of virtuosos, devoted the large part of his internationally made program to works by Beethoven, Brahms and Schumann and took honest pains to enter into the spirit and realms of feeling of these composers.—*Deutsche Zeitung*, November 13, 1922.

HAROLD HENRY understands how to make music unostentatiously and to play the piano elegantly, without mannerisms. That means that in every case he was satisfied to devote himself without excesses to the charm of the keyboard.—*Börsen Courier*, November 10, 1922.

NOTE—Mr. Henry Accepts Pupils in Europe.

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Gainsborough Studio Photo

FREDERIC TILLOTSON

by four poems from the Greek anthology. The music is admirably conceived, commendably brief and well written. Mr. Montoux opened the concert with Mozart's ever-charming symphony in E flat and closed with Strauss' delightful tone poem, *Die Eulenspiegel*.

FREDERIC TILLOTSON SCORES FINE SUCCESS.

Frederic Tillotson, pianist, took another step forward in his career as an artist when he gave his recital Saturday afternoon, February 3, in Jordan Hall. He set himself an exacting and unusually interesting program, comprising these pieces: prelude and fugue, Bach; Symphonic Etudes, Schumann; Lotus Land, Cyril Scott; Une barque sur l'océan, Ravel; Minstrels and Danseuses de Delphes, Debussy; Triana from Iberia, Albeniz; valse, G flat, and etude, Chopin; The Lark, Glinka-Balakireff, and Campanella, Paganini-Liszt.

Mr. Tillotson has an extraordinary talent. His technical equipment is more than adequate; it is brilliant—even in these days when there seems to be an abundance of purely mechanical virtuosity. But this young pianist fortunately possesses, moreover, much that cannot be learned from teachers, because it cannot be taught. There is an intensely musical feeling that vitalizes much of his playing, an instinctive grasp of the composer's intentions, and

New York Concert Announcements

Thursday, February 15

Symphony Society of New York, afternoon.....Carnegie Hall
Cecilia Guider, song recital, evening.....Carnegie Hall
Frederic Lamond, piano recital, evening.....Aeolian Hall
Olive Nevin, song recital, evening.....Town Hall

Friday, February 16

Symphony Society of New York, evening.....Carnegie Hall
Friday Morning Musicals.....Biltmore

Saturday, February 17

Symphony Concert for Young People, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Ossip Gabrilowitch, piano recital, afternoon.....Aeolian Hall
London String Quartet, evening.....Aeolian Hall

Sunday, February 18

Philharmonic Society of New York, afternoon.....Carnegie Hall
John Corigliano, violin recital, evening.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Erika Morini, violin recital, afternoon.....Town Hall
City Symphony, afternoon.....Century
Edna Thomas, song recital, evening.....Belmont

Monday, February 19

City Symphony, evening.....Carnegie Hall
Mary Browne, song recital, afternoon.....Aeolian Hall
New Trio, evening.....Aeolian Hall

Tuesday, February 20

Ethel Leginska, piano recital, evening.....Carnegie Hall
Alfredo Casella, piano recital, afternoon.....Aeolian Hall
Guy Maier, piano recital, evening.....Aeolian Hall
City Symphony, afternoon.....Town Hall
Music League of America, evening.....Town Hall

Wednesday, February 21

Philharmonic Society of New York, evening.....Carnegie Hall
Frances Nash, piano recital, afternoon.....Aeolian Hall
Arthur Shattuck, piano recital, evening.....Town Hall

the communicative ardor rarely found in pianists of the younger generation with which to transmit the poetic content of his music to an audience. In other words, Mr. Tillotson manifestly has the spark and ought to go far. It is hardly to be expected that an artist of his age and experience should sound the depths and scale the heights of musical expression. Nevertheless, his playing is generally convincing and always pleasurable. A large audience responded with a keen appreciation of his talents, and Mr. Tillotson was obliged to add many encores.

In view of his recent success with the People's Symphony Orchestra, together with the excellent impression made at his concert of last Saturday, it is to be hoped that we will be given an opportunity to hear Mr. Tillotson in the near future as soloist with the Boston Symphony Orchestra.

SIGRID ONEGIN PLEASURES AT DEBUT.

One of the most important musical events of the season was the first appearance in this city of Sigrid Onegin, the Swedish contralto of the Metropolitan Opera, February 8, in Symphony Hall. She was heard in the following program: *Il mio bel fuoco*, Marcello; *Pur dicesti, Lotti*; *Chi vuol la zingarella*, Paisiello; *Der Musensohn* and *Der Erlkönig*, Schubert; *Sapphische Ode* and *Willst du dass ich geh?* Brahms; pastorals and romances of the seventeenth century, arr. by J. B. Weckerlin; *L'amour s'envoie*, Menuet d'Exaudet, Non je n'irai plus au bois, Jeune fille; *I Heard a Cry*, Fisher; April, Harris; *The Blind Ploughman*, Clarke, and *Come Up, Deis*.

Mme. Onegin had sung but very few measures before the audience realized that it was hearing, so to speak, an artist of uncommon abilities. Gifted with a voice of extraordinary timbre and power, she disclosed marked ability in coloring it, together with a technical surety which makes her singing appear wholly effortless. Although she has achieved this mastery of vocal art, it cannot fairly be said that her interpretations are invariably faultless—but it would be hypercritical to search for flaws in an artist of her stature. Mme. Onegin's charming personality made an immediate appeal and she was applauded with enthusiasm throughout the evening.

BURGIN QUARTET'S PROGRAM.

The Richard Burgin String Quartet (Messrs. Burgin, Thillois, Fourrel and Bedetti, leaders of their sections in the Boston Symphony Orchestra) gave its first program of the season last Wednesday evening, February 7, in Jordan Hall. The program comprised Mozart's quartet in D major; five pieces for string quartet, by Casella (first time in America), and Brahms' piano quintet in F minor, op. 34. Heinrich Gebhard, the admirable concert and ensemble pianist, assisted the quartet in the closing number.

The Burgins have made significant strides since last season in tonal beauty (noteworthy in their superlative performance of the songful quartet from Mozart), precision, euphony and balance. Individually and collectively they have already achieved an admirable sense of proportion and style as performers of chamber music. Although Casella's pieces are deliberately humorous in a labored way, their chief interest as music derives from the novel harmonic devices and original melodic designs employed by the bold Italian composer.

Mr. Gebhard's part in the performance of Brahms' quintet merits more than passing notice. This pianist has rapidly come to the fore as an ensemble pianist par excellence, principally because of his genius for blending the tone of his instrument with that of the strings. Mr. Burgin has proved to be a program maker of discernment and it is to be hoped that his wholly admirable quartet will attract a larger audience for their second concert on March 20, in Jordan Hall.

IVOGUN AT SYMPHONY HALL.

Maria Ivogun, the coloratura soprano, gave a concert Sunday evening, February 4, in Symphony Hall. Admirably assisted by Michael Raachleisen, accompanist, and Arthur Brooke, flutist, Miss Ivogun was heard in the following program: *Lo, Here the Gentle Lark* (with flute), Bishop; *Nur wer die Sehnsucht kennt*, Pastorella, Die Forelle and *Seligkeit*, Schubert; *Cavatina*, So anch'io, Don Pasquale, Donizetti; *Come Unto These Yellow Sands*, La Forge; *Windflowers*, Josten; *Pirate Dreams*, Hueter; *Brown Birdeen*, Buzzi-Peccia, and variations on a melody by Mozart (with flute), Adam.

It is a question whether the empty bravura of coloratura pieces will win for Miss Ivogun that permanent following

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BURGIN QUARTET

which can make her a fixture in the musical life of this country, notwithstanding the flexibility of her voice and the remarkable skill with which she treats ornate music. It was in the group of songs from Schubert that the lyric grace and beauty of her singing were most effective and enjoyable. An artist of refinement, she sang them with a smooth legato, lyric charm and emotional appeal—all in all, it was as beautiful lieder-singing as has been heard here for a long time. Miss Ivogun's attractive personality and her freedom from affectation contributed to her splendid success at this concert. It is to be hoped that she will soon favor us with a program more worthy of her powers.

DOROTHY FAIRBANKS HEARD.

Dorothy Fairbanks, Boston soprano, gave a recital Tuesday evening, February 6, in Jordan Hall. She was accompanied by Huyman Buitikan, instead of Mrs. Dudley Fitts who had been announced to play at this concert, but was unfortunately prevented by sudden illness. Miss Fairbanks sang the following numbers: No So Più Cosa Son (from Le Nozze di Figaro), Mozart; O Del Mio Amato Ben, Donaudy; romanza from Cavalleria Rusticana, Mascagni; En Sourdine, Szulc; Allez au pays de chine, Letorey; Avril, Saint-Saëns; Chanson Triste, Duparc; Le Clavecin, Dell'Acqua; La Chanson des Cloches, Fouldrain; The Dew is Sparkling, Rubinstein; The Quiet of the Woods, Reger; Fairy Tales, Erich Wolff; Pierrot, Wintter Watts; The Cloths of Heaven, Dunhill, and Invocation, Kramer.

Miss Fairbanks progresses as a singer. Her voice is agreeable, its range is liberal, she uses it with no little skill. A well-schooled musician, she phrases her songs with taste and has a fine regard for rhythm. As an interpreter, however, she carries the poise of a Boston heritage to the platform with her, thereby impairing the will for and freedom of emotional expression. That is a defect which frequent appearance in public will doubtless correct. Miss Fairbanks was most effective in the lighter pieces of her program, and her singing apparently gave great pleasure to a large, friendly audience.

NEW COURSES IN SCHOOL SINGING AT HARVARD.

Courses on singing in schools and communities, and on the teaching of music from the kindergarten through the high school, are to be given at the Harvard Graduate School of Education, making ready for its second semester.

Dr. A. T. Davison will conduct the classes in schools and communities; W. T. Surette of Concord, and A. D. Zanzig, former director of music at East High School, Rochester, N. Y. are to co-operate in the direction of a course on the teaching of music appreciation from the kindergarten through the high school, and all three men will conduct jointly a third course on the teaching of music in the schools. No other training course of this kind, so far as is known, has set such a high standard of admission. The examination for entrance requires the ability to read and describe a piece of music from the score without hearing it played, to sing a given part against a melody played on the piano, and to classify, criticize and analyze musically a short classical composition after hearing it played several times.

J. C.

May Peterson Continues Triumphant on the Pacific Coast

That May Peterson still continues to delight capacity audiences seems evident from the following telegram from Katharine Rice, under whose management she has just completed concerts in Vancouver, Victoria, Bellingham, Eugene, Portland, Tacoma and Seattle: "May Peterson's Northwest tour another complete success. This gifted artist has scored one triumph after another. In each city she has appeared her thoroughly beautiful singing and marvelous personality have won for her a unique place in Northwest musical circles. Cannot speak too highly of this charming artist. Thank you for sending her to me. Regards.

(Signed) KATHARINE RICE.

Inez Barbour Sings in Jersey City

Inez Barbour, soprano, recently sang Beethoven's Ninth Symphony with orchestra in Jersey City, N. J., creating a very favorable impression. In commenting upon Mme. Barbour's appearance, the Journal said: "The honors of the evening were equally shared by the orchestra and Inez Barbour, whose delightfully flexible voice made even the most difficult passages she essayed seem mere child's play. Mme.

Barbour was especially pleasing in the aria from Der Freischütz, which brought out the full extremes of her singing range."

Mme. Barbour has also sung recently with marked success in Hartford, Norfolk, Philadelphia, Harrisburg and Detroit. In the near future she will sing in Bridgeport and Cincinnati.

Russell's Works Popular

Compositions of Sydney King Russell, a young composer, are finding a ready market, especially his piano piece, Told at Twilight, published by Schirmer, which has gone into the third edition within a year. His song, Children of Men, published for high and low voice with cello obligato, has been widely introduced by Lucy Gates, and was also included in a special album of Six Songs from the Repertory of Lucy Gates, published by Harold Flammer, Inc.

The Song of the Hill and Little Heart of Mine have a wide appeal. Little Green God with Eyes of Jade tells the story of a maiden confiding her love affair to the little idol upon her mantelpiece. The poems of all these songs are also the work of Mr. Russell.

It may be added that his outlook on musical composition is that of the poet rather than the technician, and his songs, far from being pedantic, have the appeal of the poetic vein. Their simplicity fits them for teacher and pupil as well as artist.

These songs were for the most part written for Carlotta Russell, the composer's wife, a young singer of promise. Mr. Russell is preparing other songs for publication.

Orchestra Appearances for Onegin

Sigrid Onegin will make her third orchestral appearance of the season with the Detroit Orchestra under Ossip Gabrilowitch in Buffalo on February 27. Mme. Onegin will be soloist with the Boston Symphony Orchestra under Pierre Monteux in Boston on March 4, and with the New York Symphony Orchestra in New York on March 25. Mme. Onegin also will appear with Willem Mengelberg at the Soirees Musicales at the Hotel Plaza, New York, on February 28.

Nyiregyhazi to Be Heard at Aeolian Hall

Erwin Nyiregyhazi, the pianist, who has been meeting with such extraordinary success on his Pacific Coast tour, will give a recital at Aeolian Hall on Tuesday evening, February 27. His manager, R. E. Johnston, has already received many letters from admirers, requesting him to play their favorite numbers. Mr. Johnston promises that the pianist will give a program which will prove popular and interesting.

Land Re-engaged for Worcester Festival

One of the noticeable facts about Harold Land is that about fifty per cent. of his appearances are re-engagements. Owing to his great success at the last Worcester festival, in the dual roles of Dreamer and Worldly Wisdom (in Edgar Stillman Kelley's Pilgrims' Progress), he has been re-engaged for the same parts in the festival this coming May.

Last Biltmore Musicale of Season

The last of the series of Biltmore Friday Morning Musicales of this season will be held on February 16, at 11 o'clock, in the grand ballroom of the Hotel Biltmore. The program will be rendered by the following artists: Ina Bourskaya, mezzo-soprano of the Chicago Opera; Louis Graveure, baritone, and Jacques Thibaud, violinist.

Cincinnati to Hear Macbeth Again

Florence Macbeth, American coloratura soprano of the Chicago Opera, has been engaged to sing with the Orpheus Club of Cincinnati on February 15, this making her third appearance as soloist with this club in Cincinnati.

The many friends of Florence Macbeth, who felt concern over her sudden illness, will be pleased to know that

WHEN IN BERLIN

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she is recovering rapidly and will be able to resume her concert tour by the middle of the month.

The Bartiks Back from Florida

Ottokar Bartik is back in New York after a month's vacation in Florida where he and Mrs. Bartik were the guests of Mr. and Mrs. Charles Ringling, at their estate in Tampa and aboard their yacht, Symphonia. Mr. Bartik, who has not been active in the managerial field this winter, intends to resume work next season and will soon announce his plans.

Walter Damrosch Returns

Walter Damrosch has returned from a brief vacation at Palm Beach. Before resuming the direction of the concerts of the New York Symphony Orchestra, the conductor will appear in the second of his Wagner lecture recitals in Washington, February 13.

Helena Marsh in Joint Recital

Helena Marsh appears in joint recital with John Barclay on March 1 in Harrisburg, Pa., and on the following day she will be heard in joint recital with Hans Kindler in Washington, D. C.

Norman Salter Here

Norman Salter, the well known German musical agent, representative for German speaking countries of the Metropolitan Opera Company, arrived here last week on the S. S. Olympic. He will remain here a few weeks on business.

No. 7 New York, February 15, 1923

WHEN Tilla Gemunder decided to study singing she investigated the methods of several New York teachers, and, being an excellent musician herself, she had no difficulty in ascertaining the extent of the qualifications of several well-known teachers. Her choice, however, fell upon one with whom she has studied for seven seasons—those who have heard her say she is a fine artist—one of the few whose first New York recital was a real success, and Miss Gemunder gladly gives credit to the teacher who has worked so faithfully—Claude Warford.

W. C. D.

(To Be Continued)

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NEW YORK CONCERTS

(Continued from page 32)

Upon a Mountain Air, for orchestra and piano, in which the composer has hardly given the piano more prominence than some other solo instruments of the orchestra. This was emphasized by the fact that the piano was placed between the second violins and the violas, with its slim end towards the audience, so that Alfredo Casella, who played the piano part modestly, appeared as one of the musicians of the orchestra. The tune upon which the symphony is founded and which appears in all three of the movements is a very beautiful simple folk theme, strongly reminiscent of some of the material which Dvorak used in the New World. Its manipulation is extremely clever and musically. The work has everything except a soul. Mengelberg gave it a thoroughly effective performance.

After intermission came the Albanez Spanish Rhapsody for orchestra and piano, the orchestra dress having been provided by Mr. Casella. It is a vigorous piece, full of characteristic Spanish rhythms—the Andalous, the Malagueña, and the Jota. Needless to say, the orchestration is extremely ingenious and the piano part effective. It plays only about ten minutes and will add a new bonbon to the dish of musical sweets. Also it is anything but important music.

To end with, it was La Valse of Ravel. It did not improve upon a second hearing. One admired the technical skill of his orchestration and sighed for a performance of some real Strauss waltz rather than the peculiarly exasperating parody on them which this number represents. There was a great deal of applause for Casella.

MAX OLANOFF

At his debut recital in December Max Olanoff made a very favorable impression. This was strengthened at his second appearance at Aeolian Hall Thursday evening. A large audience evidenced its enthusiasm and appreciation of his art. Again he displayed sound musicianship, a facile technique, a full, vibrant tone and excellent musical expression. His intonation was generally true, his harmonics clean and his bowing admirable. His program began with two Handel numbers—Larghetto and a minuet in F—and the Pugnani-Kreisler Prelude and Allegro. Following this was the Mendelssohn E minor concerto, which was given an excellent interpretation. Although he was not at his best in his first group, the concerto found him in excellent form. The cadenza of the first movement was brilliantly played and the andante was especially lovely for its warm rich tones, legato playing, and fine feeling. The last movement was rendered with splendid vigor and careful phrasing was no-

ticeable throughout. This young artist performs with great assurance and repose. The last group of shorter numbers included the first performance of a waltz by Franklin Ford, dedicated to Mr. Olanoff. This was a very charming little composition, which was cordially received and a repetition was demanded, Mr. Ford bowing acknowledgment. The Capriccio (Haydn-Burmester) was also given a second time. The audience crowding to the front at the close called for about a half dozen encores. John Warren Erb was an efficient accompanist.

Following was the comment in the Sun: "Much better than at his first performance, Mr. Olanoff again disclosed his fundamental musicianship and excellent taste. His tone improved during the evening and a certain assurance helped along his various other good qualities." The Herald said: "Mr. Olanoff's performance showed the seriousness and excellent feeling noted at his previous hearing. More than this, however, his general style had more repose and his tone showed gain in smoothness." The American remarked that "He played Handel's Larghetto with good taste and tone, his sense of nuance and accentuation reflected musical understanding and his technique was polished and praiseworthy."

FRIDAY, FEBRUARY 9

BONUCCI AND BIBB

Opinions do not differ as to the ability of Bonucci and Bibb as interpreters of music for cello and piano, but in the matter of a certain new work that was given for the first time on any stage at their recital in Aeolian Hall on the afternoon of February 9, there is a strange divergence. This was the sonata by Antonio Veretti. It is in one movement and is, in the opinion of this writer, a work of genius. To have been composed as a first effort in this direction by a man only twenty-three years old it is simply amazing. Knowing nothing of the composer one would assume it to be the work of a mature and seasoned composer. Entirely apart from the beauty, the force, the emotional appeal of the music, it has a balance of form and development, a balance, too, between the two instruments, so difficult to attain, that prove the young man's mastery, instinctive, perhaps, but masterly none the less.

Yet of this work the Times says nothing. It is not even worthy of a single line! The American writes: "It is not in itself an important contribution. It discloses talents, however, that bode well for the future of the young composer." The World states of it that it is "one of the most old-fashioned works we have ever heard, an amazing series of echoes of Debussy and Ravel idioms. . . . Veretti's sonata was pleasant, one must admit, but it had all been heard before—all its toying with trills, vague tonalities and sonorous consecutive chords. Also, why call it a sonata when it isn't a sonata?" The Herald says: "Mr. Veretti's sonata, the work of a young Italian of twenty-three, shows talent. It was pleasing and melodious, although possessing few attributes of deep import." (After reading which this writer hates to go on writing criticism at all, and wonders if he, too, writes such nonsense.)

As already said, these same critics liked Bonucci and Bibb. Max Smith in the American says: "Arturo Bonucci, young Italian cellist and exceptionally talented, gave a joint recital with Frank Bibb, pianist and accompanist of high standing. . . . César Franck's famous violin sonata, effective, too, when sung on the bigger fiddle. They gave the beautiful music a clean, straight-forward hearing unmarred by exaggerations of pathos and sentiment. And young Bonucci's full, mellow and resonant tone was agreeably in evi-

dence throughout." The World writes: "The performance of Messrs. Bonucci and Bibb was healthy and bracing. . . . The program closed with a beautiful rendition of César Franck's sonata, during which one breathed again the exquisite perfume of a genuine, delicate inspiration." The Herald states: "The recital was excellent. Both young artists reveal a genuine feeling towards things musical and they played with evident enjoyment of their art."

Bonucci and Bibb played with a refreshing surety of touch. There was a clean sweep of healthy, youthful emotion, exposed through the medium of an opulent technical equipment. There was clarity of phrasing, excellent tonal balance throughout, and artistic discrimination. The last movement of the Franck sonata was repeated in response to insistent applause. Bonucci produces a beautiful tone from his cello, which is perhaps partly due to the fact that he uses the Virzi tone producer on his Guarnerius.

SATURDAY, FEBRUARY 10

SIGRID ONEGIN

Mme. Sigrid Oegin, contralto, gave another song recital at Carnegie Hall on Saturday afternoon. She has one of the finest voices in the world today and at the second recital it was in better condition than at the first. Also she has overcome almost entirely the tendency to sing a bit off the pitch on high tones which was evident in the previous recital. The voice itself is full, rich, even, and of most extraordinary range with high tones of such brilliance and power that one often forgets that the voice is classed as contralto. The production of the voice is excellent too, even throughout its unusually long range.

She began with a group of old Italian arias by Marcello, Paisiello and Lotti. Next came Mendelssohn's Hexenlied which seldom figures on a program nowadays, and a song, Italien, by his sister Fanny, still more of a rarity. This group was completed by two Wolf songs. Then followed a group of French songs in which the Bizet Pastorale particularly stood out, and a final group of English songs in which Victor Harris' April was very effective.

Aside from this printed program she was called upon by an exceedingly enthusiastic audience to repeat some numbers and to add a great many extra ones including four or five at the end, the audience crowding down to the platform and remaining until the lights were finally turned out.

Michael Rauchenstein at the piano played, as usual, discreet and effective accompaniments.

LONDON STRING QUARTET

A goodly number who were anxious to mend frayed nerves and eager to greet the London String Quartet on its first appearance this season, journeyed to Aeolian Hall, February 10. There is something gratefully quieting and refreshing about all chamber music and especially when it is Mozart performed as excellently as it was by this organization.

The first movement of the B minor quartet, No. 15, was delivered with that quality of rhythmical precision which sounds spontaneous and unfettered, for which de Pachmann became justly famous. The substitution of Arthur Beckwith for James Levey (the regular first violinist, who is ill) necessarily impaired the smoothness and exactness of the ensemble. There is the same authority and fine virility noticed in previous seasons, also the effect of striking the core of whatever matter is attacked.

Besides the Mozart there was a new work dedicated to the quartet by J. B. McEwen, entitled Biscay. A cue is given to the mood of each of the three movements: the first, "Le Phare" (the Lighthouse), the second, "Les Dunes" (the Dunes), and the last, "La Racluse" (freely—The Woman Fiddler). The composition as a whole shows imaginative power nicely tempered by intelligence. It presents no new materials or colors or borrows, perhaps, too many well known devices, the Elgarish sequence for instance. The second movement was most vital on first hearing, presenting a mood which from its monotony gave the effect of dullness one gets from looking too long at sun-scorched sands. The last movement was a trifle obvious but bright and gay with the Spanish dance rhythms heard so frequently this season. The encore demanded at the conclusion was also by Mr. McEwen and seemed to this hearer more effective than the longer opus. The melody, which was in the lower voice with a colorful accompaniment in the upper strings, gave the cellist opportunity to reveal an unusually rich, velvety tone. An encore given after the Beethoven quartet in C, op. 59, proved to be a revamping by Bridge of the old English song, Cherry Ripe. It was successful exactly in proportion to one's taste for having simple melodies dressed up in party clothes.

JOHANNA GADSKI

When Mme. Gadski appeared on the stage at Carnegie Hall Saturday evening, February 10, she was given an ovation that lasted two minutes or more. In fact, the audience was exceedingly enthusiastic throughout the entire performance, recalling the artist many times. Mme. Gadski was in good voice and succeeded in thrilling her hearers with her dramatic interpretation of the Wagner numbers, which included Elizabeth's aria and prayer from Tannhäuser, Isolde's narrative and love-death from Tristan and Isolde and Brünnhilde's Immolation scene from Götterdämmerung. The Tannhäuser selections were given with greater smoothness and better tone than the latter numbers. The volume and the comparative ease with which the high notes were sent out over the full orchestra was indeed worthy of special mention. Other notable features of her singing were the emotional force, the vivid coloring and the fiery intensity with which the artist imbued all her songs, assets which are indeed typical of this Wagner singer. Following her first group, flowers were heaped upon the stage, and her enthusiastic admirers applauded her with equal vigor after each number. Of course the expected came at the close of the printed program—Brünnhilde's Ho-vo-to-ho, from Die Walküre. The dramatic rendition of this brought cheers and a repetition of the call.

Mme. Gadski was accompanied by the City Symphony, directed by Dirk Foch. These players matched the singer in energy and verve. The orchestra selections included the Tannhäuser overture; the prelude from act three of Tristan and Isolde and the Shpherd's Melody, smoothly and beautifully played, with special praise for the flute soloist, and

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NYIREGYHAZI

CONTINUES HIS TRIUMPHS!

THE STORY OF HIS 2nd LOS ANGELES SUCCESS:

NYIREGYHAZI COMPLETES CONQUEST OF LOS ANGELES IN SECOND RECITAL

Nyiregyhazi, turned evangel of the pianoforte, completed his conquest of Los Angeles Thursday night. If there had been any doubt of the young genius' ability to translate the moods of the masters, to get at certain emotional nuances of their souls, that doubt was dispelled. In his first Los Angeles program the pianist was brilliant, hard, masterful. Thursday night he turned the poet in him loose, and the packed audience reveled in his fantasies.—Los Angeles Record.

That Erwin Nyiregyhazi has become the musical sensation of the Coast was again tellingly indicated in his second concert in Los Angeles. This young pianist excited a veritable furor through his personality and his playing. The audience reveled in his various selections and greeted them with prolonged applause and even cheers.

He plays on the piano somewhat as Elman did on the violin some years ago. While considerable of Mr. Nyiregyhazi's success must be ascribed to his intriguing youthfulness, there is no doubt that the brilliance and force of his style, as well as his poetized feeling, have much to allure the fancy of the concert-goer.

We are always fully aware of his full blown enthusiasm and his sincerity in that enthusiasm.—Los Angeles Daily Times.

PIANO MARVEL CHARMS BIG AUDIENCE

Again the young marvel of the piano, Nyiregyhazi, charmed a great audience last night, turning his attention to the graces and faces of the art melodious. To hold in reserve the powers of a Niagara of virtuosity on the lesser inspirations of the master composers is as much of an accomplishment as is the total outpouring of all one's reserve. It is difficult to remember that he is a mere boy in years, and that in a short time he has overcome the obstacles which plant themselves in the path of one who would win the plaudits of a discriminating public.

Totally unassuming, resembling the college athlete type more than the subjective dreamer, this youth is a surprise in many ways.—Los Angeles Evening Herald.

NYIREGYHAZI, BOY GENIUS, LAUDED

Nyiregyhazi became an institution last night, for he scattered to the winds the traditions of "age" and "maturity" and proved his right to celebrity-ship. He demonstrated his wizard musicianship and master technique.

Nyiregyhazi has won the admiration and the affection of leading musicians and music lovers.

Some day there will be chairs sold on the stage when Nyiregyhazi plays. His boyish modesty, quiet style, and sweetness of disposition have aided him to his goal.

Today he stands as one of the most lovable personalities on the concert stage.—Los Angeles Evening Express.

Knabe Piano

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Siegfried's Rhine Journey, in which there was uncertainty and poor tone from the horns. All in all, the orchestra gave good support and added to the enjoyment of the program with its own numbers. The members rose to acknowledge the applause after Siegfried's Rhine Journey.

The opinion of the Tribune reviewer was that "There was good and indifferent singing and playing during the two hours and over of the performance. An experienced Wagner singer, Mme. Galski was able to make most of her numbers effective."

The Herald writer commented upon the concert thus: "She was in good voice, and on the whole, sang well. Occasionally there was not absolute fidelity to the pitch and rhythmic phrases were often broken. But Mme. Galski more than offset these difficulties with a dramatic portrayal of her offerings, which showed that her voice still retains a great deal of power and ability to infuse emotional force and feeling into her art. Throughout the greater part of its range her voice was fresh and clear. The orchestra played well, if a little strenuously, and both Mme. Galski and Mr. Foch received a great deal of applause."

SUNDAY, FEBRUARY 11

ELENA GERHARDT

At what was announced as her last recital of the season, given at Town Hall, Sunday afternoon, Elena Gerhardt sang a program made up entirely of songs by Hugo Wolf. It takes an artist of Mme. Gerhardt's ability to sing such a program. Although splendid from the standpoint of musical workmanship and suitability to the character of their poems, many of the songs of Hugo Wolf are undeniably ineffective from the standpoint of the singer who is interested in vocal effects. Mme. Gerhardt, needless to say, made a great deal out of them. Practically all the familiar songs were in her program and a goodly number less known. The intelligence of the audience that assembled to hear Mme. Gerhardt may be judged from the fact that four or five of the songs were redemanded and there was an insistence upon extra numbers, also from Wolf, all except the last when (by request, it is said) she departed from her unity of purpose by singing the Schubert Erlkönig.

Michael Raucheisen played the accompaniments for her. He does it splendidly, though one would welcome a little more strength in highly emotional passages.

NEW YORK SYMPHONY: ALEXANDER SILOTI, SOLOIST

Albert Coates' last appearance here this season caused a packed Aeolian Hall audience to outrage the Sabbath afternoon sanctity with very worldly and unchurchly noise in the form of madly enthusiastic applause. The popular leader was shown that he has a tremendous hold on his public and that his return to these musical precincts next season, would be unreservedly welcome. His vital style, technique, interpretations, and personality have impressed themselves lastingly upon New York music lovers.

Coates gave an amazingly virile and temperamental performance of Tchaikowsky's fourth symphony, even though it was marred slightly here and there by slips in execution on the part of the orchestra. The final movement culminated in an overpowering climax and stirred the auditors profoundly. The same may be said of Strauss' Death and Apotheosis, which received a deeply felt and marvelously balanced reading. Mozart's Don Giovanni overture, delicately and spiritedly handled, opened the program delightfully.

Alexander Siloti was at his best in Liszt's Dance of Death paraphrase (for piano and orchestra) of the Dies Irae, a highly imaginative and deeply philosophical piece of music. Siloti penetrated its meaning fully and revealed all the devotional phases of the score, not even overlooking the intellectually ironical touches of Liszt in certain episodes. The Siloti technic shone brilliantly and the Siloti musicianship was everywhere in evidence. It was a performance that added greatly to the very high estimates previously formed here as to the exalted pianistic standing of this polished and insinuating Russian visitor. With a tone of lovely purity and singing appeal, and with exquisitely adjusted phrasing and formal exposition, Siloti did (later in the program) a group of his own Bach transcriptions, the organ prelude in E minor, the prelude from cantata No. 2) and the Siciliano from one of the flute sonatas. It was piano playing and musical interpretation of the most flawless kind and it was recognized as such by the listeners, who recalled Siloti time after time.

Philharmonic's Private Concert

Next Sunday at Carnegie Hall, Mr. Mengelberg will direct the Philharmonic Orchestra in Beethoven's Coriolanus overture, Tchaikowsky's Serenade for String Orchestra, Ravel's La Valse and Rubin Goldmark's Gettysburg Requiem. The Philharmonic, under Willem Mengelberg, will give an evening of light music at the Waldorf-Astoria Hotel on Friday evening, February 16, for members of the Philharmonic Society. Compositions by Boieldieu, Gluck, Tchaikowsky, Wetzler and Van Anrooy (the latter two for the first time in New York), will be on the program, as well as a waltz by Johann Strauss.

Current Dates for Cortot

Alfred Cortot, before making a short tour of the South, preliminary to his Coast tour, appears in joint recital with Jacques Thibaud in Boston on February 18. On February 22 Mr. Cortot will be heard in New York at the David Mannes School; February 23 and 24 as soloist with the Boston Symphony Orchestra at Boston. He gives a recital in Philadelphia on February 26th, on the 27th he appears in Reading, and on the 28th he returns to Philadelphia for another appearance. March 3 brings Mr. Cortot to Baton Rouge in recital.

Ernest Davis to Sing in Europe

Frederick Fischer, the conductor of the St. Louis Pageant Choral Society, writes to Ernest Davis, the tenor: "I appreciate your heroism in taking up the difficult part of Tannhäuser on such short notice and I am glad to say you did splendidly under trying conditions." Mr. Davis is sailing in May for England, where he will appear under the man-

agement of Daniel Mayer's London office. He will also visit Italy and will return to America for the second half of the coming season.

Pavlowa Fascinated by Japanese Art

Anna Pavlowa, who is at present on tour in the Far East with her Ballet Russe, was tremendously fascinated by the art of dancing as practised by the Japanese while she was playing the Nipponese kingdom last fall. From a letter received recently from Victor Dandre, the husband of Mme. Pavlowa, the following excerpt is taken:

"Pavlowa is tremendously fascinated by the art of Japan and likes their dancing very much. During her visit in Tokio and Kyoto she worked with a very famous artist and learned several dances; some of the members of the company, too, worked with great interest and have added three Japanese dances to their repertory. This work is extremely difficult for European artists, because every detail, and, in fact, the fundamentals of Japanese dancing, though not intricate, is entirely opposed to the classical style of dancing. Pavlowa will arrange an elaborate ballet for her coming American tour, to consist of a series of dances with real Japanese music, costumes, make-up—in fact with the spirit and atmosphere of the Orient."

S. Hurok, the New York concert manager who arranged for Mme. Pavlowa's tour in the Far East and Orient, will direct the American tour of this artist and her entire company during the season of 1923-1924.

Cadman and Tsianina Appear in Los Angeles

A noteworthy musical event in Los Angeles was the joint recital of Charles Wakefield Cadman, the American composer-pianist, and Princess Tsianina, the Indian singer, at Philharmonic Auditorium, on January 11. A large audience gave them an ovation after every number. The stage was attractively set and made a true Indian background. Cadman played his trios, The Thunderbird Suite and the trio in D major, with Sol Cohen, violinist, and Robert Alter, cellist. Tsianina sang for the first time Cadman's latest song, A Cry at Dawn, which was well received. Cadman arranged his arias, The Robin Woman Song and Into the Forest Near to God I Go (from Shanewis), which were greeted with great enthusiasm. They were forced to repeat the numbers.

Their joint tour of California has been a most gratifying one. They have appeared in Brawley, Glendale, Santa Ana, Santa Barbara, Los Angeles, Whittier, and will return to appear in San Francisco, Oxnard, Long Beach and Pasadena after concerts in Portland, Spokane, Wenatchee, Pullman and Cheney.

Leone Kruse Busy

Leone Kruse, the dramatic soprano who has been making a Middle Western concert tour which included a recital in Chicago, an appearance at Minneapolis with the Minneapolis Symphony Orchestra and a recital at St. Olaf College, Northfield, Minn., returned to the East to sing at the Municipal Auditorium, Springfield, Mass., on Sunday afternoon, January 21. Latter on in the month Miss Kruse sang in Brooklyn.

Goldman Band to Go on Tour

The Goldman Band will inaugurate its season here this year with two indoor concerts, one at the Hippodrome and the other at the Academy of Music, Brooklyn. The regular summer season, which will begin on June 12, will be preceded by a short tour, which will be resumed after the summer season in New York.

Olive Marshall Enjoys Splendid Success

Olive Marshall, soprano, was soloist at a performance of The Messiah, given recently by the Worcester Oratorio Society. The Morning Telegram of December 29 thought that she "sang with warmth and a sincerity which were especially appreciated in the arias, I Know That My Redeemer



© G. Maillard Kestlere

MARIE TIFFANY,

one of the many artists who are singing "Love Sends a Little Gift of Roses."

Liveth, and There Were Shepherds Abiding in the Fields, where she did her finest work of the evening"; the Worcester Evening Gazette of December 28, wrote: "Olive Marshall sang her soprano arias with a flawless quality of tone, and the applause of the audience gave her a sincere welcome on her initial appearance in Worcester."

Paderewski to Rest One Week

Paderewski will rest a week at his ranch, Pasa Robles, California, following his February engagements. The pianist's February engagements are: 5, in Dallas; 8, Fort Worth; 10, Oklahoma City; 12, Austin; 15, El Paso; 17, Phoenix; 19, San Diego; 21 and 25, Los Angeles, and 23, Santa Barbara.

The pianist will resume his recitals in San Francisco, March 8, where he will be heard in the Auditorium which seats 12,000.

Jollif's Fifth Engagement with Same Chorus

Norman Jollif has been engaged to sing the baritone solos in Gounod's Redemption, to be sung by the Columbia University Chorus in Carnegie Hall on March 26. This will be Mr. Jollif's fifth engagement with this chorus in the past three years. On March 3 he will sing in the Brooklyn Academy of Music, and on April 19 a return concert with the Mount Vernon Male Chorus. On May 29, he will sing in Buffalo with the Rubinstein Chorus.

Walter Damrosch Praises Mme. Cahier

"Mme. Cahier is one of the finest artists that America has produced. She unites a lovely voice with perfect and most subtle comprehension of the music she interprets. I shall never forget her rendering of Berlioz' La Captive. It was perfection!"—so said Walter Damrosch of the American contralto.

Hastings Enjoys Recital by Althouse

The Business and Professional Women's Club of the Y. W. C. A. of Hastings, Neb., presented Paul Althouse, the well known tenor, in recital on the evening of January 18.

**"NORMAN JOLLIF proved to be
the greatest 'Elijah'**

that this writer has ever heard"

Toronto Mail & Empire Feb. 7 1923

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MUSIC NOW BOASTS OF A NINETEENTH HOLE CHAMPION

The following, taken from the Havana Telegram of February 3, is reprinted verbatim—and without comment:

Golf enthusiasts at the Country Club are being delightfully entertained these days by reason of the presence in Havana of John J. McGraw, manager of the world's champion baseball team, the New York Giants, and D. F. McSweeney, noted manager of John McCormack, the tenor.

These distinguished Irishmen, while the best of friends outside the realm of things pertaining to golf, are staging some bitterly contested matches upon the links of the Country Club each morning, and the galleries that are turning out to witness the games are enjoying the play immensely. From a distance, one immediately gathers the impression that probably Walter Hagen and Gene Sarazen are playing the final match of a championship series, judging from the popular attendance and the keen interest evinced by the spectators. So far the games stand about even—Stephen, with the baseball manager possibly boasting a razor-edge lead.

When the "nineteenth hole" is reached, however, all antagonism disappears, and the celebrities share this hole on an equal basis. Mr. McGraw will be in the city for only a few days more and Mr. McSweeney has constituted himself a committee of one to make things interesting for him, taking in the races in the afternoon and the jai-alai games in the evening.

Claussen Returning to Metropolitan

Julia Claussen, who has been concertizing extensively before the opening of her season with the Metropolitan, will return to that organization the last of February. Recently the mezzo-soprano sang in Reading, Pa.; St. Louis, Mo.; Fulton, Mo., and Philadelphia, Pa., in the latter place with the United Singers. In Reading she appeared in joint recital with Salvi, in St. Louis with the Morning Choral Club and in Fulton at William Woods College.

Rogelio Baldrich on Tour with San Carlo Company

Rogelio Baldrich, Argentine tenor, made his debut in Milano in 1913 with notable success. After a tour of Italy he returned to South America, where he sang at the Colon, continuing his success until recently with the De Seguro

Company in Mexico, where he was acclaimed the "Prince of Mezza Voce" and the "Divo."

At present he is on tour with the San Carlo Opera Company, singing leading roles in Bohème, Faust, Traviata, Manon, Gioconda, Lucia, etc., winning for himself noteworthy praise from the press and public alike. His voice is rich in quality and he sings with much expression and style, combined with fine interpretations.

The Evening Mail said of him: "Baldrich was a real and magnificent lover in Tales of Hoffman. He was wonder-



ROGELIO BALDRICH

ful vocally and in the interpretation of the role. It is a pleasure to see a good singer who can act. He has made for himself, during this short period, a great following of admirers.

Annie Louise David in Demand

Annie Louise David, harpist, played in Glen Ridge, N. J., at the Congregational Church, on the afternoon of February 4, and in the evening in Montclair, N. J.

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Boston Herald

New York Tribune

Detroit Eve. Times

"By her exquisite singing she brought rest to the weary."

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"Personally, I can think of nothing more enjoyable than sitting in deep cushions in a half-lighted room, listening to Miss Hayden's Debussy."

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WHERE THEY ARE TO BE

From February 15 to March 1

- Althouse, Paul:**
Portland, Ore., Feb. 23.
Emporia, Kan., Feb. 27.
- Barclay, John:**
Toronto, Can., Feb. 15.
Detroit, Mich., Feb. 18.
- Bonelli, Richard:**
Los Angeles, Cal., Feb. 15-24.
San Francisco, Cal., Feb. 26-March 1.
- Brookhurst, Claire:**
Utica, N. Y., March 1.
- Chamlee, Mario:**
Fall River, Mass., Feb. 18.
- Coates, Albert:**
Minneapolis, Minn., Feb. 16.
St. Paul, Minn., Feb. 17.
Washington, D. C., Feb. 19-20.
Baltimore, Md., Feb. 21.
Philadelphia, Pa., Feb. 22.
- Cortot, Alfred:**
Washington, D. C., Feb. 16.
Boston, Mass., Feb. 18, 23, 24.
Philadelphia, Pa., Feb. 26, 28.
Reading, Pa., Feb. 27.
- Cottlow, Augusta:**
Chicago, Ill., Feb. 15.
- D'Alvarez, Marguerite:**
Denver, Colo., Feb. 19.
- Deeks, Clara:**
Williamsport, Pa., Feb. 16.
Altoona, Pa., Feb. 19.
Jamestown, Pa., Feb. 22.
- Dobkin, Dmitry:**
Greensboro, N. C., Feb. 24.
- Dumesnil, Maurice:**
Ann Arbor, Mich., Feb. 19.
- Dupre, Marcel:**
Pittsburgh, Pa., Feb. 26.
- Easton, Florence:**
Portland, Ore., Feb. 23.
- Heifetz, Jascha:**
New Orleans, La., Feb. 15.
- Hempel, Frieda:**
Lawrence, Kan., Feb. 15.
Emporia, Kan., Feb. 16.
Topeka, Kan., Feb. 19.
Tulsa, Okla., Feb. 21.
Denver, Colo., Feb. 26.
Colorado Springs, Colo., Feb. 28.
- Hess, Myra:**
Toronto, Can., Feb. 15.
Kingston, Can., Feb. 16.
Greensboro, N. C., Feb. 24.
- Hinshaw's Cossì Fan Tutte Company:**
Clarendon, Texas, Feb. 15.
Abilene, Texas, Feb. 17.
El Paso, Texas, Feb. 19.
Prescott, Ariz., Feb. 21.
Phoenix, Ariz., Feb. 22.
Tucson, Ariz., Feb. 23.
Brawley, Cal., Feb. 24.
Los Angeles, Cal., Feb. 26-28.
San Francisco, Cal., March 1.
- Hinshaw's Cox and Box Co.:**
De Queen, Ark., Feb. 15.
Arkadelphia, Ark., Feb. 17.
Pine Bluff, Ark., Feb. 19.
Searcy, Ark., Feb. 20.
Conway, Ark., Feb. 21.
Morrilton, Ark., Feb. 22.
Russellville, Ark., Feb. 23.
Clarksville, Ark., Feb. 24.
Okmulgee, Okla., Feb. 27.
Ottawa, Kan., Feb. 28.
Hiawatha, Kan., March 1.
- Hinshaw's Impresario Co.:**
Orono, Me., Feb. 15.
Skowhegan, Me., Feb. 16.
Wellesley, Mass., Feb. 17.
Northampton, Mass., Feb. 19.
- Hudson, Byron:**
Waterbury, Conn., Feb. 15.
- Hutcheson, Ernest:**
Pittsburgh, Pa., Feb. 16.
Buffalo, N. Y., Feb. 17.
- Ivogun, Maria:**
Pittsburgh, Pa., Feb. 19.
- Johnson, Edward:**
Cincinnati, Ohio, Feb. 15.
- Karle, Theo:**
Pasadena, Cal., Feb. 15.
Los Angeles, Cal., Feb. 18.
Oroville, Cal., Feb. 20.
Willows, Cal., Feb. 23.
- Keener, Suzanne:**
Brooklyn, N. Y., Feb. 20.
- Kindler, Hans:**
Harrisburg, Pa., Feb. 15.
- Konecny, Josef:**
El Centro, Cal., Feb. 15.
Mesa, Ariz., Feb. 20.
Douglas, Ariz., Feb. 22.
Clifton, Ariz., Feb. 23.
Pryor, Okla., Feb. 26.
Coweta, Okla., Feb. 27.
Broken Arrow, Okla., Feb. 27.
Pawhuska, Okla., March 1.
- Korb, May:**
Hanover, N. H., Feb. 20.
- Levitzi, Mischa:**
St. Paul, Minn., Feb. 16.
Minneapolis, Minn., Feb. 17.
Washington, D. C., Feb. 20.
Baltimore, Md., Feb. 21.
Philadelphia, Pa., Feb. 22.
- Macbeth, Florence:**
Chicago, Ill., Feb. 18.
- Marsh, Helena:**
Harrisburg, Pa., March 1.
- Meisle, Kathryn:**
Trenton, N. J., Feb. 16.
Manchester, N. H., Feb. 20.
- Middleton, Arthur:**
Emporia, Kan., Feb. 27.
- Niemack, Ilse:**
Stuttgart, Germany, Feb. 16.
Munich, Germany, Feb. 18.
- Nyiregyhazi, Erwin:**
Buffalo, N. Y., Feb. 16.
Toronto, Can., Feb. 20.
Rochester, N. Y., Feb. 22.
Boston, Mass., Feb. 25.
- O'More, Colin:**
Brockton, Mass., Feb. 18.
Providence, R. I., Feb. 25.
Lawrence, Mass., March 1.
- Ringling, Robert:**
Los Angeles, Cal., Feb. 19, 25.
- Rubinstein, Erna:**
Fall River, Mass., Feb. 18.
Albany, N. Y., Feb. 19.
- Ruffo, Titta:**
Montreal, Can., Feb. 15.
Cleveland, Ohio, Feb. 18.
Youngstown, Ohio, Feb. 20.
- Russian Opera Company:**
Milwaukee, Wis., Feb. 15-17.
Chicago, Ill., Feb. 19-March 1.
- St. Denis, Ruth:**
Rocky Mt., N. C., Feb. 15.
Greensboro, N. C., Feb. 16.
Asheville, N. C., Feb. 17.
Raleigh, N. C., Feb. 19.
Salisbury, N. C., Feb. 20.
Lynchburg, Va., Feb. 22.
Washington, D. C., Feb. 23.
- Samaroff, Olga:**
Harrisburg, Pa., Feb. 15.
Philadelphia, Pa., Feb. 19.
Beaver Falls, N. Y., Feb. 20.
Niagara Falls, N. Y., Feb. 24.
Philadelphia, Pa., March 1.
- San Carlo Grand Opera Co.:**
Los Angeles, Cal., Feb. 15-24.
San Francisco, Cal., Feb. 26-March 1.
- Shawn, Ted:**
Rocky Mt., N. C., Feb. 15.
Greensboro, N. C., Feb. 16.
Asheville, N. C., Feb. 17.
Raleigh, N. C., Feb. 19.
Salisbury, N. C., Feb. 20.
Winston-Salem, N. C., Feb. 21.
Lynchburg, Va., Feb. 22.
Washington, D. C., Feb. 23.
- Smith, Ethelynde:**
Aberdeen, Wash., Feb. 16.
Walla Walla, Wash., Feb. 19.
Pullman, Wash., Feb. 22.
Cheney, Wash., Feb. 26.
- Swain, Edwin:**
Jacksonville, Fla., Feb. 20.
Palatka, Fla., Feb. 26.
Winter Park, Fla., Feb. 28.
- Tollefsen Trio:**
Durham, N. C., Feb. 16.
Elon College, N. C., Feb. 17.
- Ukrainian National Chorus:**
Pittsburgh, Pa., Feb. 17.
- Van Emden, Harriet:**
Berlin, Germany, Feb. 22.

Reception for Casella, Enesco and Milhaud

On Wednesday afternoon, February 7, the American Music Guild, the Composers' Music Corporation and the International Composers' Guild gave a reception at the MacDowell Gallery to Alfredo Casella, Georges Enesco and Darius Milhaud. These distinguished guests are in this country for a short period and Mr. Enesco and Mr. Milhaud had already been heard in concerts, the former, as composer, conductor and violin soloist, and the latter conducting and playing his own works with the City Symphony. Casella made his first three concert appearances on Wednesday, Thursday, and Friday, February 7 and 8 and 9, as soloist with the Philharmonic Orchestra. The hosts and hostesses were the directors of the three guilds, including Marian Bauer, Harold Morris, Albert Stoessel, Frederic Jacobi and Charles Haubiel from the American Music Guild; Emerson Withorne from the Composers' Music Corporation; Mrs. Arthur M. Reis, Edgar Varese, Carlos Salzedo, Mrs. M. Wertheim, A. S. Schafer, Louis Gruenberg, Lazar Saminsky and Stephen Bourgeois from the International Composers' Guild. Mrs. Carlos Salzedo and Helen Stanley poured tea. Among the guests were many prominent in musical and social circles, including Yvonne de Treville, Eva Gauthier, Greta Torpadie, Mrs. Newbold LeRoy Edgar, Mrs. Charles Guggenheimer, Pauline Arnoux MacArthur, Mary Ellis Opdycke, Mr. and Mrs. Henry Holden Huss, Ralph Leopold, Sander Harmati, Francis Macmillen, Charles Henry Meltzer, E. Robert Schmitz, Willem von Hoogstraten, George Reimherr, Oscar Saenger, Werner Josten, D. Rudhyar, Albert Marsh, George Barrere, Elbert Newton and others.

WASHINGTON HEIGHTS MUSICAL CLUB ADDS SUBSTANTIAL CONTRIBUTION TO THE MACDOWELL COLONY FUND

Mrs. Edward MacDowell is still suffering from the attack of pleurisy which followed her taxicab accident. It is yielding slowly to treatment and she will probably be free of it in another week, although it promises to be many weeks more before she can move freely about, even in the house.

Immediately after her accident, Josef Regneas wrote to the MUSICAL COURIER, offering to be one of twenty-five to subscribe one hundred dollars apiece towards a fund that should be a testimonial to Mrs. MacDowell and replace for her the income lost through her illness, thus avoiding any possibility of the interruption to the work of the Peterborough Colony.

Since last week the most substantial contribution yet made to this fund was received. The following letter explains it:

To the MUSICAL COURIER:

As president of the Washington Heights Musical Club it gives me great pleasure to enclose herewith check for \$231, representing the gross receipts of the club's benefit recital of January 30 (artist, Ethel Grow, contralto), for the Mrs. MacDowell Colony Fund. With best wishes for the success of the fund and the recovery of Mrs. MacDowell,

Sincerely yours,
(Signed) JANE CATHCART.

February 5, 1923.

This sort of thing, is, of course, the best kind of medicine Mrs. MacDowell can take. What club will be the next to follow the fine example that the Washington Heights organization has set?

The MUSICAL COURIER will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the Mrs. MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York.

Sundelius Already Booking for Next Season

Such was the success of Marie Sundelius, Metropolitan Opera soprano, when she appeared in recital for the Nordstjernan Singing Club of Chicago, last October, that she has been re-engaged for a performance with that organization on October 7 next. Incidentally, Mme. Sundelius enjoys an enviable reputation for popularity with all the Swedish musical clubs from coast to coast.

Marie Sundelius has also been engaged for a special concert in Pittsburgh, Pa., for the Gustavus Adolphus Lutheran Church, of which the Rev. J. V. Benson is pastor. The affair will take place at the Carnegie Music Hall on May 7.

Mme. Sundelius is equally successful in opera and concert. It is a well known fact that not a few of the most famed operatic artists have failed miserably when they faced a concert audience. However, everywhere the soprano appears in recital or concert, she meets with splendid success both at the hands of the audience and the press. For instance the Appleton, Wis., Post-Crescent of October 21 says: "There was not a person in the audience who was not enthralled by her lovely voice and pleasing program. The entire program was delightful and the singer was most gracious with her encores. As the concert progressed the artist's singing pleased the audience more and more."

Following the singer's appearance in Springfield, Ohio, on October 23, the Sun commented: "The recital, pronounced one of the most finished and wholly delightful in Springfield's music experience, marked the opening of the 1922-23 Artists' Course. Mme. Sundelius sang with marked ease and a graciousness of manner and charm which held and swayed her hearers with each silver-toned note. Her enunciation was most distinct and this added to the attractiveness of the entire program. Each number was wonderful; each held its own quality of the things that make songs great. For moments after she had finished, her hearers sat spell-bound while a thunderous wave of applause shook the auditorium."

Her work at the opera this season has been on the high standard of previous seasons. One of the outstanding successes was her essay of Gemmi in the revival of William Tell.

Summer Session at Bush Conservatory

The 1923 Summer Session at Bush Conservatory will be a notable one, surpassing even the achievements of previous seasons at this progressive Chicago institution. Several announcements of especial interest have been made by the management.

Of prime importance is the engagement of Otokar Sevcik, the world famous violinist and teacher of Kubelik, Morini, Kocian and many others of the well known violinists of today. Professor Sevcik will remain at the Conservatory from March 1, to September 1, thus affording pupils the opportunity of studying with him during the entire summer, a much longer period than is usually available with an artist of such rank. Professor Sevcik will give one scholarship. It is also of importance that especially favorable rates of tuition have been established for this world famous artist.

Another feature of particular interest to Public School music teachers is in the addition to the faculty of Dora G. Smith, authority of Chicago high school music. Mrs. Smith, who is one of the most successful teachers of high school music in the Chicago high school system, directs the work of 3100 pupils of the Lake View High School. She will offer special post-graduate work for high school supervisors.

The entire faculty of artist teachers, including Jan Chiapusso, Edgar A. Nelson, Julie Rive-King, Charles W. Clark, Richard Czerwony, Bruno Steindel, Boza Oumiroff, and many others, will be at Bush Conservatory for the full summer term.

A remarkable series of concerts, recitals, lectures, chamber music programs, etc., marked last year's summer session. A feast of musical events, similar to the one of last year which created somewhat of a sensation, will be given this year for summer students and will be one of the features which make it a popular summer session in Chicago—the mecca of summer students the country over.

The student dormitories are, as usual, a facet asset to



MUSICIANS AND MUSIC LOVERS PAY TRIBUTE TO STEPHEN C. FOSTER.

Members of the Civic Club of Allegheny County and others who placed a wreath upon the grave of the famous composer on Stephen C. Foster Day. Left to right: The Rev. H. B. Heald, Mrs. H. Talbot Peterson, Mrs. A. D. Rose (granddaughter of the composer), Miss H. Marie Dermitt, Dallas Rose (great-grandson of the composer), Mrs. Charles T. Manning, Mrs. Emily McCreery, Mrs. Ralph L. Hill, Dr. Hill, A. D. Rose and Carl Wittmer. (Photo by Jeannero, Pittsburgh Sun; courtesy Community Service.)

the summer students' comfort. The applications are already pouring in for accommodations from the many students here in previous years who have found in the dormitories an immense saving of time and money and great aid and comfort in a busy summer schedule. Those who contemplate attending the session are advised to plan for early application.

Prize Offered for Hymn

The Hymn Society, an organization of hymn writers, composers and hymn-book editors, having its headquarters in New York City, has offered a prize of fifty dollars for the best hymn-tune to be composed before April 8, 1923, for the Harvard prize hymn of Major Harry W. Farrington. The contest judges are: Rev. Dr. Milton S. Littlefield, Prof. H. Augustine Smith, Dr. Clarence Dickinson, Augustus S. Newman and Prof. W. S. Pratt. The hymn is as follows:

OUR CHRIST

I know not how that Bethlehem's Babe
Could in the God-head be;
I only know the Manger Child
Has brought God's life to me.

I know not how that Calvary's cross
A world from sin could free;
I only know its matchless love
Has brought God's love to me.

I know not how that Joseph's tomb
Could solve death's mystery;
I only know a living Christ,
Our immortality.

Original tunes to this hymn may be submitted, with return postage, to the chairman of the committee of judges, Rev. Dr. Milton S. Littlefield, Corona, Long Island, New York, any time before April 8, on which date the contest will close. The name and address of the composer should be in a sealed envelope attached to the manuscript, but should not appear on the manuscript.

New German Artists Arrive

Barbara Kemp, soprano, and Michael Bohnen, baritone, new German recruits to the Metropolitan Opera Company, arrived last week on the S. S. Olympic. Mme. Kemp will make her debut in the title role of the Max Schillings opera, Mona Lisa, the German novelty of the season, a role in which she has had great success at home.

Orchestra Dates for Huberman

Bronislaw Huberman makes his fifth and sixth New York orchestral appearances of the season when he will be heard as soloist with the City Symphony Orchestra under Dirk Foch on February 19 and February 20. On February 23 Mr. Huberman will give a recital at Lansing, Mich., with Paul Frenkel at the piano.

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CHICAGO HEARS RUFFO, HOMER AND HER DAUGHTER AND UKRAINIAN CHORUS

Conservatory Activities—Artists' Association Enjoys Frolic—Musicians' Club of Women Presents Program—Notes

Chicago, February 10.—Our battle cry, "Chicago needs a music hall," which has been shouted for many years in these columns has been heard, as the Chicago Tribune last Sunday had a long article on the same subject from the pen of its brilliant critic, Edward C. Moore, who also realizes that Chicago is badly in need of a new hall. As a matter of fact, his Sunday lead had to do mostly with that topic under the heading "Sunday Surplus and Week-Day Stint in Music Make New Hall Needed." The same title was used by the MUSICAL COURIER exactly six years ago. The lack of a desirable hall makes the Sunday recitals or concerts far too numerous, as, unable to get a hall for week-days, recitalists use the theaters that are closed on Sunday to give the hungry music-lovers their Sunday musical meal. On February 4 there appeared at the Auditorium Titta Ruffo, assisted by Yvonne D'Arle, soprano; Fritz Renk, violinist, and Leon Benditzky, accompanist. Louise Homer, contralto, and Louise Homer Stires, soprano, gave a joint recital at Orchestra Hall. Pablo Casals held forth at the Studebaker, and at the same hour other less important recitals took place at the Playhouse, Art Institute and in down-town clubs.

TITTA RUFFO.

One of the most popular singers of the day, at one time a member of the Chicago Opera where he was for several seasons a big drawing card, should, judging by his reception at the Auditorium on Sunday, be signed up for a few guest performances for the coming season of the Chicago Civic Opera Company. If it were only to hear Ruffo sing the Largo al factotum from The Barber, those who paid for their tickets would feel well repaid, as Ruffo sings the famous song as it should be sung, enunciating distinctly each word and not burlesquing the song by using, instead of the text, the banal Tra la la la la, which nowadays most baritones use, as they have not the facility of Ruffo to enunciate quickly difficult words, and the majority, being out of breath, forget the high tones at the close of the aria. Not so with Ruffo, who, when at his very best, as on this occasion, could sing the aria over and over ten times probably without showing any trace of fatigue. As it was, the farther the program proceeded, the better in voice was the Italian baritone. Ruffo is a unique artist; he has, no

doubt, the biggest baritone voice that has ever graced an operatic stage or concert platform, and he poured forth all through the afternoon golden tones that were joy to the ear. It is needless to speak of his triumph or of the manner in which he sang his program. He was acclaimed to the echo by a poorly behaved audience, for an audience that talks with an artist, asking him to sing numbers is one that Chicago should be ashamed of. Why Jews should shout for Rosenblatt to sing certain numbers; why Russians should do the same when Chaliapin appears here, and now the Italians for Ruffo, is inconceivable. Artists know exactly what they want to sing and they also know what the public wants them to sing, and few, if any, will ever accede to giving a number that is clamored for by two or three individuals. Comic singers of the stage today ask the audience what number they want to hear and one or two confederates shout, "Let us have this," and the comedian, as arranged, sings the number; but fine musicians and great artists are somewhat ruffled by the undignified attitude of an audience—an attitude that always reflects badly on the artist, as, in order to calm the barkers, the artist on the stage must resort to some cheap trick and his department at the time is not that which befits a Chaliapin or a Ruffo. Yvonne D'Arle, who hails from the Metropolitan, made a good impression at her first appearance here and she, too, was loudly applauded and compelled to give several encores, so insistent was the public to hear her. F. Wight Neumann managed the concert, which started at three-thirty and was not concluded until after six.

THE HOMER RECITAL.

At Orchestra Hall, Louise Homer and her daughter delighted a large gathering by their fine singing of their numbers. This reporter heard Mme. Homer's first group, which opened with Che faro senza Euridice from Gluck's Orfeo, in which she totally missed the note of pathos and sang the beautiful music as though it meant little to her. Maybe the big drop in the temperature had for the while frozen the popular contralto, as later on she warmed up and sang Haydn's Mermaid's Song beautifully, and, with her daughter, Mrs. Stires, the Mozart duet Sull' aria from Le Nozze di Figaro, and Chausson's La Nuit, both of which were wonderfully rendered and well earned the demanded numbers. The singers returned to the stage and sang a duet from the pen of Sidney Homer, husband and father respectively of the recitalists. Later, on the same program, Mr. Homer's song, The Eternal Goodness, was sung by his daughter, and his wife twice more honored him in like fashion. Louise Homer Stires has a fine soprano voice which she uses with distinct artistry. Especially enjoyable was her rendition of Rejoice Greatly, O Daughter of Zion. Both ladies were beautifully gowned, looked regal to the eye and their stage deportment could be taken as a model by other recitalists. Wessels & Voegeli had charge of the recital.

UKRAINIAN CHORUS.

The Ukrainian Chorus, just back from its triumphal appearances in Mexico, sang its farewell here at the Auditorium on Sunday evening. The choir that has been lauded to the skies by critics and others, lived up to its reputation and made new converts by its remarkable singing of its program.

BUSH CONSERVATORY ORCHESTRA.

The three big schools of Chicago—the American Conservatory, Bush Conservatory and Chicago Musical College, to name them alphabetically—are doing big things for their

students, as, not only have they secured some of the greatest musicians in the world to teach at the schools during the summer months, but also throughout the school year they have most competent teachers who now have a chance to show their real worth, many of their pupils appearing publicly at one time or another in concert or recital. Those concerts or recitals and even operatic performances are not only given each week, but now several times during the year Orchestra Hall harbors the pupils of one of those schools.

On Monday evening the Bush Conservatory Orchestral School, a symphony orchestra of rare merit, under the direction of its leader, Richard Czerwonky, gave an amazing exhibition of what can be accomplished by young talent, if well trained. Heard only two months ago, the Bush Conservatory Training School Orchestra has made unbelievable progress since then and the manner in which it played the Merry Wives of Windsor by Nicolai, which opened the program, and the Bizet L'Arlesienne Suite would have been a credit to a professional organization. The Bush Conservatory Orchestra has also been well trained in playing accompaniments and each department has in it students who will make their mark among orchestra players. Enough credit can not be placed at the door of Czerwonky, whose assiduous work is bearing fruit, and though the school as well as the students reap the greatest benefit, the conductor should not be forgotten, as he is responsible for the largest share of the success of this department at the Bush Conservatory, where he is also a big factor in the violin department of which he is the dean. Olga Eitner, violinist, played with much aplomb and savoir faire the Tchaikowsky concerto, op. 35. After the intermission, Harold Triggs, a young pianist with fine technical equipment, enthusiasm and virility, gave a good account of himself in Tchaikowsky's piano concerto, op. 23. Maude Bouslough sang the aria from Gounod's Queen of Sheba, which was inscribed on the program as Le plus grande dans son obscurité when it should have been Plus grand dans son obscurité. Why write titles in French anyhow? But then when using the foreign idiom good spelling is necessary and no grammatical errors should be committed. The grammatical error committed by the proofreader of the program did not upset the singer, however, who is the possessor of a glorious voice, well used and which showed unmistakably fine training. Wagner's Rienzi overture closed the concert, which was the second of a series of four by the Bush Conservatory Orchestra. The dates of the remaining concerts are April 16 and May 24. The soloists on these programs are members of the Master School of Bush Conservatory, of which Kenneth M. Bradley is the eminent president.

AMERICAN CONSERVATORY CONCERT.

Some one once said to this reporter that John J. Hattstaedt, president of the American Conservatory, was the most conservative man he had ever encountered. For many years we accepted this opinion until facts compelled us to change considerably that wrong impression. John J. Hattstaedt, president of the American Conservatory, may be conservative, but he is also one of the most progressive musicians and educators in the land. For years he and his associates have arranged numerous recitals where students are accorded the privilege of appearing publicly; but in order to extend to the large number of artist-pupils, who are studying at this justly renowned school, opportunities for orchestral appearances the management of the school provided a mid-winter concert at Orchestra Hall, with a full orchestra, which was practically the Chicago Symphony Orchestra without its concertmaster and a few others, who gave support to the young artists under the direction of Adolf Weidig.

This concert took place on Tuesday evening, February 6, and the talent appearing on this occasion was selected by a board of prominent musicians not connected with the Conservatory. It has always been the view of this reporter that to criticize unmercifully or to over-praise students is a wrong practice, as a young artist may be quickly discouraged by adverse criticism or too much inflated in his own opinion by too kind words written in a reliable paper. For this reason only a few words are here accorded each student, none deserving harsh words, and several not given here their just due.

Edward Eigenschenk opened the program auspiciously with a clean-cut reading of Widor's organ toccata from the fifth symphony. He was followed by Helen Rauh, who hails from Billings (Mont.) and who some day will show them at home and elsewhere how the Moszkowski concerto in E major for piano (of which she played only the first movement) should be rendered. The young pianist was much fêted by an audience that crowded Orchestra Hall to capacity. Myra C. Conyers of Glen Ellyn (Ill.) is the possessor of a good voice of fine quality and, added to its natural material, it has been well placed, as was exhibited by the young singer in the aria O Mio Fernando from Donizetti's La Favorita. Ruth Parker, of this city, played with great ease the Saint-Saëns violin concerto in B minor (first

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movement). She, too, was well liked by the public, which applauded her vigorously. Ethel Lyon, who has also the honor of belonging to this city, is already a pianist to be reckoned with, judging by the manner in which she played the second and third movements of the Tchaikowsky piano concerto. Esther Gielo, also from Chicago, sang the recitative and aria *Me pellegrina ed orfana* from Verdi's *La Forza del Destino*, in which she revealed a soprano voice of uncommon power and quality. She, too, reflected credit on her vocal instructor. Esther Payne of Eudora (Kans.) distinguished herself in the Saint-Saëns concerto in G minor for piano. Lorraine Earnest of Trenton (Mo.) is already a young artist of the bow, as her playing of the first movement of the Mendelssohn concerto for violin was above the average. Frances Ingwersen, soprano, of Chicago, sang Elsa's Dream from Wagner's *Lohengrin* in a manner all in her favor. Joseph Brinkman of Dubuque (Ia.) made a hit in the Liszt-Busoni Spanish Rhapsody. Mr. Brinkman will, no doubt, some day enter the musical field professionally. The concert ended with the organ concerto in D minor by Guilman with a cadenza by Wilhelm Middel-schulte, well played by Edith Potter Smith of Kankakee (Ill.) All the young lady participants were given floral tributes and the ushers were kept busy parading up and down the aisles with the bouquets and baskets. The concert was a big success, not only for all the participants, for the orchestra and its conductor, but also for the American Conservatory, whose growth has been enormous, until today it counts an army of students all proud to belong to one of the leading musical schools in the world.

ARTISTS' ASSOCIATION IN ANNUAL FROLIC.

This year's "Frolic" of the Chicago Artists' Association was in the form of a "super supreme vaudeville entertainment" (to quote their own words) and was presented on Tuesday evening, February 6, the proceeds going to its Junior Scholarship Fund. The affair, under the direction of Elias Day, proved most interesting and amusing; a dance and refreshments followed. The large audience gave much evidence of having a good time throughout the evening.

CHICAGO COLLEGE OF MUSIC PRESENTS STUDENTS.

A recital given by the Chicago College of Music on Sunday evening, February 4, at Lyon & Healy Hall, presented a number of its advanced students, who, by their splendid work throughout the program, showed the results of fine training. Mildred Goldstein, Rose Smoler and Isabelle Yalkovsky were the pupils from Esther Harris-Dua's class appearing. There were also Miss Gibson, Maxim Brodsky, Francis Iannelli and Sara Rabin, vocalists; Bertha Rapaport and Celia Steinpress, piano pupils of Karl Rezhzeh; Fannie Berman, Marguerite Kretschmar and John Polefrone, violinists, and Leo Shapiro and Rose Penner, pianists, also participating in the program.

MUSICIANS' CLUB OF WOMEN.

A "Club Composers' Program" was presented by the Musicians' Club of Women on Monday afternoon, February 5, at Fine Arts Recital Hall. The composers represented were Katharine Gorin, Carol Robinson, Edith Lobdell Reed, Louise Ayers Garnett, Theodora Troendle, Beatrice MacGowan Scott, Alice Brown Stout and Marion Roberts.

GORDON PLAYS FOR MACDOWELL SOCIETY.

The MacDowell Society of Chicago was richer by quite a few dollars from the benefit concert given by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, Wednesday evening, February 7, at Kimball Hall. The talented violinist had arranged a fine program, which was much enjoyed by the audience.

JOHN LAVIN, A BUTLER PUPIL, HEARD.

In the studios of his teacher, Hanna Butler, in the Fine Arts Building, last Wednesday afternoon a reporter for this paper heard John Lavin, a boy soprano, thirteen years of age, who sings coloratura with such brilliance as to put to shame many a professional songstress. Young Lavin has a voice of lovely quality, which soars to altitudes unheard of even from the throat of a boy soprano, and besides he has been taught how to sing, as his delivery is correct, his phrasing excellent, his enunciation clear, and the little program he presented on this occasion was most interesting.

KNUPFER STUDIO NOTES.

Christian Jordan, pianist of the faculty and in charge of the Elgin Branch of that institution, gave a piano recital Sunday afternoon, February 4, at St. Charles (Ill.) in the high school auditorium. His program included Schumann fantasia in C major, a Chopin group, and pieces by Rameau-Godowsky, Schubert-Ganz, Prokofiev, Guion, Liszt and Wagner-Liszt.

Edyth Sackett, pianist, professional pupil of Walter Knupfer, has been busy filling engagements as accompanist for Arturo Bonucci, Italian cellist, at his concert January 18 at Irving Park Baptist Church; for Lynn Sackett, tenor, in concerts January 15 and 16 at the Edgewater Presbyterian and Sheridan M. E. churches; Kathleen Ryan, contralto, and Ida Fisher, soprano, Tuesday evening, January 30, at the Hinsdale-Sanitarium, and for Kathleen Ryan in her program for the Catholic Woman's Guild, Fine Arts Recital Hall, Saturday, February 3.

Mildred McCluskey, pianist, student of Walter Knupfer, will be one of the soloists at the next concert of the Chicago Artists' Association at Recital Hall, Fine Arts Building, on February 20.

GAY MACLAREN RE-CREATES ENTER MADAME.

It is not often that this department infringes on dramatic critics and attempts to review the work of an actress. Once in a while, however, necessity occurs when that actress belongs in a class by herself, as does Gay MacLaren, who, without the help of other interpreters, presented to a large audience at the Playhouse on Thursday afternoon, February 8, a wonderful imitation of all the characters of Gilda Varesi's and Dolly Byrne's comedy, *Enter Madame*. To give such a comedy without the help of others would in itself have been quite a stunt, but to give it without any of the paraphernalia necessary in the production, without any costuming or stage settings, is here pronounced nothing short of remarkable. Her presentation was most interesting and one who had seen the play found in Miss MacLaren the voice of all the interpreters heard at the premiere of the comedy in New York, and later in Chicago. It was a most interesting afternoon and one that should be repeated often, as it is a unique attraction.

ARIMONDI PUPILS SING AT BANQUET.

Viola Ehrmann, soprano, and Katharina Foss, mezzo-soprano, were the soloists at the banquet tendered Judge Fran-

cis Borelli in honor of his election to the bench. The affair took place at the Morrison Hotel, last Sunday evening, and was attended by fourteen hundred people. The two soloists are pupils from the Arimondi studios.

CHICAGO WOMAN'S CHORUS SINGS.

On February 8, the Chicago Woman's Chorus gave a concert at Kimball Hall, under the direction of Harrison M. Wild. No tickets having been received at this office this mention is made only as a matter of record.

SYMPHONY CONCERT.

A critic who takes himself seriously never writes "I think" or "I believe," but "I know," as, if he were to be candid and tell his readers the truth, they might never read his reviews again. A reporter therefore has it all over the critics, as he can state without fearing loss of sleep or loss of confidence on the part of his readers the true state of affairs. This preamble is written only to state candidly that this scribe found the novelty inscribed on this week's orchestral program, entitled *Pauses of Silence*, by G. Francesco Malapiero, so ambiguous a work as to be unable to make head or tail out of it. The Italian composer has set down a work ultra-modern in ideas, devoid of melody, and it hardly won a success d'estime at its first performance here. Such a number may well be omitted from the orchestra's repertory and no one will miss it. Another selection which was also a novelty at this concert was Glazounoff's symphonic poem, *Stenka Razin*, a rather tiresome number. Tchaikowsky's second symphony, seldom played at these concerts, was the backbone of the program and was superbly played by the orchestra, under Stock. Glinka's Russian and Ludmilla opened the program.

The soloist at this week's concerts was Josephine Rosensweet, who elected to play for her debut at the regular concerts of the Chicago Symphony Orchestra, the Chopin concerto for piano in E minor. Miss Rosensweet, who is the daughter of the late David Rosensweet, for several years one of the first violins of the orchestra, played several years ago when only in her early teens at one of the "Pop" concerts. Now, when she is about to enter into her twentieth year, she appeared a full grown musician and as such her work is reviewed. Well equipped technically, her most conspicuous work is accomplished in delicate passages, as she knows how to draw from her instrument a beautiful tone. Her only drawback is a certain lack of verility, as her dynamics were rather anaemic. She has, however, learned much since last heard here and already she may be counted a fine artist, always deserving the attention of the public, which on this occasion manifested its enjoyment by rapturous plaudits at the end of each movement and recalling the soloist at the conclusion several times to the stage.

CHICAGO MUSICAL COLLEGE NOTES.

A concert by students in the piano department of the Chicago Musical College was given Friday evening in the Recital Hall, Steinway Building. An interesting program was interrupted by Chiyoke Meeyama, Sudio Stern, Dorothy Brooks, Tobey Tannebaum, Emily Rier, Virginia Smythe, Alice Palmbaum, Anne Briskman, Edythe Stone, Ruth Starke, Tobey Goodman, Rose Roseman, Kate Gordon, Alice Shaffer, Cyril Loeb, Hannah Braverman, Harriet Skorski, MacNeil Smith, Sara Levee and Jacob Radner.

Edward Collins of the faculty has been engaged to play the fourth concerto by Saint-Saëns with the St. Louis Symphony Orchestra, St. Louis, February 11. Marshall Sosson, violin student of the College, will give a recital in Elkart (Ind.) early in March. Christian Lingby, also studying violin, will be heard in a concert in the near future. Mildred Brown concertmaster of the Civic Orchestra, student of Leon Sametini, was soloist at the Civic Orchestra's concert last Sunday. Bertha Kribben, also studying with Mr. Same-

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tini, and her quartet are appearing this week at Lyon and Healy's concert hall. Gertrude Collins, student of the vocal department, will broadcast for the radio this week at the Drake Hotel. Kathleen Ryan, also studying voice at the College, gave a program at the Fine Arts Recital Hall, February 3. Rose Lutiger Gannon, of the faculty, has been engaged for the Chicago North Shore Festival this May.

STURKOW-RYDER FAVORS AMERICAN COMPOSERS.

At a recent meeting of the Alpha Iota Chapter of the Mu Phi Epsilon Sorority, Theodora Sturkow-Ryder sponsored a motion that no program of the sorority should be given without at least one American composition on it. The move was seconded and another was made to send same to the sorority to be presented at its national meeting in New York this month. This is a step in the right direction and one which, doubtless, will win the favor of the Mu Phi Epsilon sorority and for which Mme. Sturkow-Ryder, the energetic American pianist, should be thanked.

HESS PUPIL FOUND WELL PREPARED.

When Ethel Murray, an artist-pupil of Hans Hess, the prominent cellist, was asked by one of the well known conductors which work she had ready to play with a symphony orchestra, she was able to name the following repertory: the Lalo, Saint-Saëns and Dvorak concertos, and the Tschai-

(Continued on page 65)

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REVIEWS AND NEW MUSIC

LET'S BRIGHTEN EVERYTHING (for Piano)
Joseph Holbrooke

The receipt of this composition proves that Joseph Holbrooke, well known English composer of elaborate operatic, orchestral and choral works, does not mind writing a pot-boiler once in a while. It is an ordinary dance waltz, with the accent on ordinary. Mr. Holbrooke must have forgotten the ancient injunction to the shoemaker.

H. O. O.

SIX PRELUDES FOR PIANO
By Marion Bauer

This set of preludes by Marion Bauer will interest educators who are looking for modernistic material of moderate difficulty, though not all of them are easy by any means. The first is a study for the left hand, quiet and graceful, and full of strange altered harmonies and accidentals, as are all of these preludes. The second is an Allegretto movement, also quite simple. The third is of another nature altogether, a flashing, brilliant piece, the two hands in octaves throughout. A fine etude. It is marked "very fast," but it would take a virtuoso to play it very fast. Perhaps that is the reason it is dedicated to Ernest Hutcheson. The next is again of a very different nature—five-fourths time, and seven-fourths time and other times alternate bewilderingly. It is strange both in harmony and melody, weird, almost grotesque, and ends with a glissando on the black keys. Next we come to another mood-picture, somewhat MacDowellian, "with deep feeling," but there is not much feeling in it. Best of all—so much better that it ought not to be in the same book—is the last. It is marked "exuberantly, passionately" and is all of that. Taken alone one would say, "Here is a great composer;" taken with the others one must say, "Here is a most amazingly uneven, unequal composer, still searching for an individual idiom, wandering among the schools; intense but moody."

FROM BLACKBIRD HILLS (an Omaha Tribal Dance) and THE FAIR HILLS OF EIRE, O! (Old Irish Melody)

By Mrs. H. H. A. Beach

Here is Mrs. H. H. A. Beach aligning herself with the arrangers of folk songs. It is surely not necessary for her to do that, for she has always had plenty of ideas of her own, and might, one would think, keep on writing for many a year and not be written out. However, here we are with Indian and Irish tunes, and Mrs. Beach is certainly in the very latest style. Everybody is doing it, thanks to the influence, now more than twenty years old, of Dvorak, and his compositions based on American folk songs, and, more recently, Grieg, Grainger and the Russians. Well, anyhow, Mrs. Beach is one of the best of the arrangers. She knows exactly what she wants and how to get it. Every effect "comes through" and the result is excellent. But these

things do not last—perhaps fortunately. Who ever hears nowadays of the Zuni Dance by Carlos Troyer, one of the very best of the Indian arrangements? Perhaps Mrs. Beach's Irish tune has more chance. It is less rugged, more languishing. And then, too, we Americans have a great deal more Irish in us than Indian, and to many of us this will sound like old times, this quaint old tune. The arrangement of it is highly poetic, especially the middle section where the melody is in the left hand.

TWO CHARACTERISTIC PIECES FOR PIANO
By Trygve Torjussen

The composer of these pieces must be Icelandic or Finnish judging from the titles and the character of the music. The Song of the Norns is a flashing etude of a very characteristic and interesting nature. From Viking Days, of a sturdy and strangely chromatic vigor, is no less interesting. Teachers of the piano will be delighted with this new material for advanced students.

ADVANCED GAB TRAINING AND SIGHT SINGING
By George A. Wedge

The author of this book is to be complimented and congratulated upon having put together one of the best of its kind. Its three hundred pages are filled from end to end and from top to bottom with good, hard common sense, by a man who does not bother himself with traditional rules, and treats students of music as if they were human beings endowed with ordinary intelligence, not automatons or brainless mechanical humans like the men of the R. U. R. It is a book of guidance, so carefully put together it is hard to see how anybody could go wrong with it, and any music student who is able to do all of these exercises fluently and properly will find himself in a position to write, conduct and teach successfully. A good book! May we have more of the same calibre!

FIVE VIOLIN SELECTIONS
By S. PalmgrenMINUET
By Melartin

The Marks Music Company has taken over many publications of the Wilhelm Hansen Edition, Christiania, Stockholm, Leipzig, London, Paris, etc., and lists five pieces for violin and piano by Palmgren, a minuet by Melartin and a whole series of Trio Albums, arrangements from the classic and modern masters for violin, cello and piano. This is all first rate material and will be found a welcome addition to the literature available.

THREE SHAKESPEARE SONGS
By Anna Priscilla Risher

Here are three interesting songs with violin obligato. The titles are as follows: O Mistress Mine, When Icicles Hang by the Wall, Where the Bee Sucks. The first two are comparatively simple, but the third, if it is to be taken Presto as marked, is exceedingly difficult both for piano

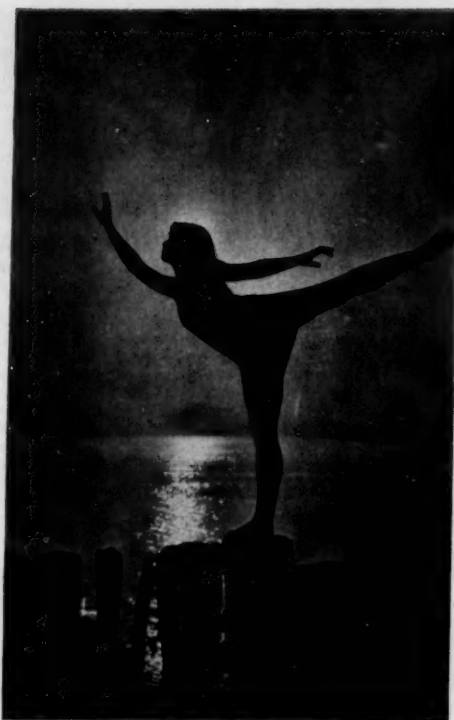


Photo by Karl Heinrich.

WINNER OF PRIZE.

June Zimmerman, of Chicago, who won the \$100 prize offered by Andreas Pavley and Serge Oukrainsky for the most perfect Arabesque.

and voice. It is probably not intended to be taken Presto. Also it may be remarked that whoever wrote the violin obligatos to these songs possesses very little feeling for the instrument. There are several passages which almost any player would re-arrange to suit himself. However, let these technical comments not give the impression that these are songs to be neglected. They are not. They are unusually good and are likely to become popular.

TWO LYRICAL PIECES, IDYLIC ECHOES, and TWO LITTLE PASTORALES (for Piano)

By Lodewijk Mortelmans

The Belgian composer of cantatas, symphonies, pieces for string orchestra, etc., Mortelmans, writes altogether inter-

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esting, spontaneous, workman-like music. Echoes is rich in Bach-like dissonances, with sequences in similar style, but modern in spirit, showing how it is possible to make new styles out of old cloth! With ordinary eighth notes set against triplets, and triplets simultaneously with sixteenths, a rhythmical problem for independence of the hands is presented, but not in difficult fashion. It is a little piece of sentiment, climax and character and dated Antwerp, August 14, 1919. The pastorales are based on two Old Flemish Shepherd songs, and they, too, have individuality, picturing in tones the meadow, trees, sheep and nature in gentle mood; dated Palm Sunday, Antwerp, 1915, in the midst of the war period. A composer who could write such spiritual music with his country overwhelmed by the enemy must be a strong character! Recommended to seekers after real music with heartiness!

(Oliver Ditson Company, Boston, New York, Chicago)

SLUMBER SONG (for Organ)

By J. C. H. Beaumont

Edwin H. Lemare, distinguished English organist and composer, now city organist of Portland, Maine, has transcribed this little piece for organ, so it was probably originally a song. In any case, it is pastoral-like music, sweet and pretty, with pleasant opening melody, trio in relative minor, climax and return to the original melody, all very graceful, if not deep.

PROCESSIONAL MARCH (for Organ)

By H. J. Stewart

Originally composed as part of the music drama, John of Nepomuk, for orchestra, by the San Diego composer and organist, Stewart, this is his own organ transcription, and a rousing good piece it is! The pedals rumble on half-tone trills, a rhythmical melody follows the opening trumpet-chords in four-part harmony, and it goes on for all the world like the Scotch Clark popular organ marches, only with more depth of harmony. The trio in F has swinging melody, and the return to the principal subject comes about naturally, and with fine climax, the pedals playing counterpoint in eighth notes; with staccato chords in the coda the effective piece ends. Dedicated "To My Friend Philip Berolzheimer," who, as City Chamberlain of New York, has shown his interest in music in various ways, and about a year ago attended a recital at City College given by organist Stewart, accompanied by his official staff.

(Arthur P. Schmidt Co., Boston and New York)

THE MAN WITHOUT A COUNTRY (Cantata for Mixed Voices)

By E. S. Hosmer

The well known poem by Edward Everett Hale, telling of the man who cursed his native land, and wished he might nevermore hear the name United States, sentenced to have his wish, by everlasting journeyings over the seas, has been set in a cantata of sixty octavo pages by the Boston composer Hosmer with fine effect. M. Josephine Maroney is author of the poem, first printed in story form in 1863, when civil war was in its fiercest throes; it is said that it wielded an influence not to be calculated. The pathos of the tale is well told, the poet keeping in mind the strength of character of the man, Philip Nolan, who suffered so deeply through his renunciation of country, yet whose patriotism was such that he served her in time of need, making of his cabin, his only home, a shrine in her honor.

The music has a pleasant prelude, with barcarolle, march in the minor key, broad-sweeping cantabile, and considerable unison music beginning the choral portion. A soprano solo tells of the weeks and months, during which, like the Flying Dutchman, he sailed the Seven Seas, and sails, and sails, and sails... The tenor and bass have a vigorous duet, unison and harmonized, with a male chorus following. Tenors and basses again sing together, and a loud-sounding chorus ensues, with march finish. (Women's chorus in three-

part harmony comes next, more mixed choruses, a chorus with South African melody utilized, representing the singing of the little pickaninnies (this in unison), and a strain of the refrain of Home, Sweet Home. Tenor or soprano follow in solo, chorus in vigorous tempo, alto solo, and a forceful concluding chorus brings the work to brilliant ending. It is all very natural, spontaneous music, not difficult, and dedicated "To Teachers and Pupils of Pawtucket, R. I., High School." F. W. R.

Frances Foster's Artist-Pupils Busy

On Tuesday afternoon, January 23, several of the artist-pupils of Frances Foster were heard in an interesting and wholly delightful musicale at 554 East Eighty-seventh street. Those participating were Mary A. Weed, soprano; Doris Austin, soprano; Helena Meyeringh, mezzo-soprano, and Carl Bender, tenor. The program included operatic arias and songs, which were sung in a manner that bespoke



FRANCES FOSTER

Miss Foster's ability as a coach. Much interest centered in Carl Bender for whom a splendid career in opera is predicted.

Miss Foster has been exceedingly busy this season, both in her New York studios and in accompanying artists. Princess Watahwa has been brushing up with her for two weeks and will leave on tour shortly. Miss Foster is filling some engagements around New York, but owing to the demands of her studio cannot leave for a very long time.

Connecticut Young Artists' Contests

Mrs. Frederick M. Card, 116 Edna avenue, Bridgeport, Conn., state chairman of the Young Artists' Contest, announces that this contest will be held at 1 o'clock on the afternoon of March 24, at New Haven, in Sprague Memorial Hall, Yale University. Much interest is evinced in the contest and each contestant is eager to win the prize of ten dollars offered by the Connecticut State Federation of Music Clubs, to the one who holds the highest per cent. in any class.

All applicants must communicate with Mrs. Card at once, if desirous of entering this biennial contest.

Guarneri an All-Round Musician

Fernando Guarneri, the young Italian baritone, has been in this country for only two years, but in this short time his reputation has grown considerably. He was heard at the Maine Festival and was so popular with the audiences that he was immediately reengaged for the following year. His fine quality of voice, combined with stage presence and personality, make him a favorite. Mr. Guarneri, who is an excellent musician and composer as well as a singer, has the advantage of not having to depend upon an accompanist—he can sit down at the piano at any time and play his own accompaniments from memory.

Olive Ellermun in Dramatic Program

The Music Students' Educational League presented Olive Ellermun in Heroines of Shakespeare, at the Y. W. C. A. Auditorium at 74 West 124th street, on January 22. Miss Ellermun gave excellent interpretations of scenes from several Shakespeare plays. She was supported in her readings by Charles Angelo. An orchestra played appropriate music between scenes.

Whistler Pupil to Debut

Elizabeth Jule Edwards, daughter of Senator Edwards, will make her debut on the concert stage with the New York Mozart Society on Tuesday evening, February 20. Miss Edwards is a pupil of Grace Whistler, with whom she visited Europe last summer. While on the other side, the young soprano sang with much success upon several important occasions.

Joseph Press with New York Symphony

Joseph Press, Russian cellist, who came to America about a year ago and is now filling the position as head of the cello department at the Eastman School of Music, Rochester, N. Y., has been engaged to appear as soloist with the New York Symphony Orchestra in Rochester on March 14.

Chicago to Hear Macbeth Again

Florence Macbeth, coloratura soprano of the Chicago Opera, will appear in recital at the Studebaker Theater in Chicago, under the direction of F. Wight Neumann, on February 18.

Alice Nielsen at Manchester

Alice Nielsen was heard in recital in Manchester, N. H., February 6, under the auspices of the Manchester Musical Association.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

Zuro Grand Opera Company (Details of contest in MUSICAL COURIER for January 25)—\$100, \$75, \$50 and \$25 for the designs of settings for any one of the following operas: Aida, Carmen, Faust, Rigoletto. Contest ends April 15. Opera Design Contest, Carona Mundi, Inc., 312 West Fifty-fourth street, New York.

American Academy in Rome (details in issue January 4)—Fellowship in Musical Composition open to unmarried men who are citizens of the United States. Applications will be received until March 1. Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park avenue, New York.

Connecticut State Federation of Music Clubs (details in issue February 15)—\$10 for the Young Artists' Contest to be held in Sprague Memorial Hall, Yale University, New Haven, Conn., March 24. Mrs. Frederick M. Card, 116 Edna avenue, Bridgeport, Conn.

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

The Hymn Society (details in issue February 15)—\$50 for the best hymn-tune to be composed before April 8 for the Harvard prize hymn of Major Harry W. Farrington, Our Christ. Rev. Dr. Milton S. Littlefield, Corona, L. I., N. Y.

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Detroit, Mich., February 3.—The eighth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, Thursday and Friday evenings, January 25 and 26, introduced Georges Enesco as violinist, conductor and composer. The program opened with the Beethoven seventh symphony in A major, op. 92, conducted by Mr. Gabrilowitsch, its rhythms and dynamic contrasts being admirably presented. This was followed by the familiar Max Bruch concerto in G minor, op. 26, played by Mr. Enesco. Though his manner at first seemed somewhat detached, the warmth and poetic feeling of his playing soon put his audience in rapport with him and he was given many recalls. The second half of the program was devoted to two works by Mr. Enesco and were conducted by him—Suite for orchestra, op. 9, and Rhapsodie Roumanian in A major, op. 11, No. 1. Enthusiasm of the audience, which had been steadily increasing during the evening, now reached its greatest intensity. There came one of those waves of emotion that sweep all conventionality aside, and bring people to their feet the better to express their feelings. Mrs. Draghina Cucu, representing the Roumanian-American Women's Club, and Dorothy Jidov, representing the Roumanian National Society, each presented the artist with an armful of roses.

SUNDAY "POP" CONCERTS.

Sunday afternoon, January 21, Djina Ostrowska, harpist, and Erhard Heyde, violinist, both from the orchestra, were the soloists at the eleventh "pop" concert given by the De-

troit Symphony Orchestra at Orchestra Hall. Victor Kolar conducted. The program opened with Legend and Dirge from MacDowell's Indian suite, op. 48, No. 2. The last two movements of Mendelssohn's concerto were played by Mr. Heyde in a manner to merit several recalls. Miss Ostrowska rendered Poeme Symphonique for harp and orchestra by Marcel Grandjanny, the horn obligato being played by Mr. Staglione, who shared the applause with Miss Ostrowska. The program closed with the March from Tchaikowsky's Pathetique symphony. Mr. Kolar's conducting met with warm approval.

For the concert Sunday afternoon, January 28, Mr. Kolar chose Goldmark's overture to Sakuntala, op. 13; Dvorak's Scherzo Capriccioso; Janfeldt's Berceuse and Praeludium and Liszt's Mephisto waltz, No. 1 (after Lemau). Evangelme Lehmann, mezzo-soprano, and Philipp Abbas, cellist, were the soloists. Mr. Abbas played the second concerto in A minor, op. 14, by Davidoff, and Miss Lehmann sang Adieu forets, from Tchaikowsky's Joan of Arc. Mr. Abbas' work is familiar to Detroiters and he is always welcome as a soloist. Miss Lehmann hails from Port Huron. Her voice is of excellent timber and she gave evidence of good training and considerable temperament.

EVA GAUTHIER IN SONG RECITAL.

Sunday afternoon, January 21, Eva Gauthier, soprano, opened a series of three twilight musicales to be given at the Hotel Statler under the auspices of the College Club. Miss Gauthier possesses a complete equipment for a singer, voice, temperament, personal charm, broad intelligence and musicianship. She gave an exacting program and generously added encores. There was a classical group including compositions by Handel, Ricci, Gretry and Beethoven, a group of American songs, one of Italian, French and Spanish composers and two arias, from Piquet Dame (Tchaikowsky) and from Coq d'Or (Rimsky-Korsakoff).

MME. CLEMENS GIVES FIFTH HISTORICAL PROGRAM.

January 22, Clara Clemens, mezzo-soprano, gave the fifth in her series of historical song recitals at Memorial Hall. The program was devoted to French and Russian composers and included songs by Saint-Saëns, Lalo, Bizet, Fauré, Duparc, Rubinstein, Tchaikowsky, Moussorgsky, Rimsky-Korsakoff, Arensky, Borodine and Rachmaninoff. Although suffering from a severe cold she succeeded admirably in surmounting it and gave her numbers with telling effect.

ISA KREMER IN RETURN ENGAGEMENT.

January 28, at Orchestra Hall, Isa Kremer was heard for a second time within a few weeks. Her program was similar to her former one and was given in the same captivating manner. Kurt Hetzel, pianist, in addition to playing the accompaniments for Miss Kremer, contributed two solos.

LEGINSKA HEARD AT ARCADIA.

January 30, Ethel Leginska gave a piano recital at Arcadia as one of the series presented by the Central-Philharmonic Concert Company. A splendid audience greeted her. Suffering from illness, she was obliged to leave the stage after her first number but after a short rest returned and finished her program, even adding encores in response to the unstinted applause. Her playing was characterized by her usual clarity of tone, interpretative ability and power.

GABRILOWITSCH'S ANNUAL RECITAL.

February 1, at Orchestra Hall, the annual piano recital by Ossip Gabrilowitsch was given for an audience that taxed the capacity of the auditorium. Stimulated by the large audience and the warm cordiality manifested, he gave of his best. The program included numbers by Bach-Tausig, Mozart, Schumann, Beethoven, Chopin, and Paderewski. The enthusiasm of the audience knew no abatement throughout the evening. It was a veritable triumph for this splendid artist, in whom Detroit feels a proprietary interest.

PAULIST CHORISTERS DELIGHT MANY.

February 1, the Young Men's Order presented the famous Paulist Choir, with Father Finn as director, at Arcadia.

There was a fine audience, which listened with delight to the varied program given by this unusual choral body.

GUY B. FILKINS' ORGAN PROGRAM ENJOYED.

January 25, Guy B. Filkins gave an organ recital at the Central Methodist Church. He was assisted by Harry A. Leiter, baritone. J. M. S.

Ruth St. Denis Keeps Faith with Local Managers

In arranging a tour of eight performances a week with a company such as that composed of Ruth St. Denis, Ted Shawn and the Denishawn Dancers, many difficulties are encountered, the least of which is not the maintaining of railroad schedules. On January 27 the company appeared in Orlando, Fla., and two days later in Meridian, Miss. The railroad itinerary "promised" to bring the company to Meridian at 11 a. m. on January 29, but railroad promises are always qualified by "no responsibility assumed for train delays." As it happened, the train was four hours late getting into Jacksonville, thus missing the connection, and confronting the company with two alternatives: either to cancel the Meridian performance or to hire a special train and spend an extra \$600 to keep faith with the Meridian Matinee Musical Club, which sponsored the local engagement. Ted Shawn decided on the latter step, so the Meridian contract was carried out, the audience was not disappointed, but the company was out \$600. This is one of many instances where the Ruth St. Denis Company has more than lived up to its promises, and letters of appreciation from local managers continue to pour into the office of Daniel Mayer.

Fay Foster's Philadelphia Activities

Fay Foster reports her Philadelphia class as the largest she has had, and very successful. Margaret Anders, who has been studying with Miss Foster for three seasons, is in such demand that no gala occasion is considered complete in Philadelphia without an example of her interpretative singing. She was the featured singer at the late Charity Ball, the great society event of the season. The Philadelphia Ledger said of her work on this occasion, she "sang beautifully."

At the Charity Circle Benefit for disabled soldiers on January 26, Mrs. Anders and Lou Stowe, the latter a pupil of Fay Foster in New York, presented a costume recital, after which they received an ovation. For fully two hours after the close of the program, the enthusiastic audience remained, showering praise upon the entertainers.

Mrs. Anders presented her numbers in costume, with dramatic action, which lent great effect to her naturally beautiful and well trained voice.

Miss Foster will probably remain at her present New York studio, 51 West Sixteenth street, until the close of the season, after which she will spend the summer at her new cottage at Lavalette-by-the-Sea, New Jersey.

Mildred Bryars' Art Admired

Mildred Bryars, American, contralto, recently scored success in Lancaster and St. Louis. In the first named city she appeared on January 8, as soloist with the Lancaster Symphony Orchestra, and in St. Louis she was soloist at the concert given by the K. of C. Choral Society on January 22. Miss Bryars was enthusiastically received in both cities, which will be seen by the appended press notices:

Miss Bryars proved altogether charming both in her singing and personality, her rendition of the Samson and Delilah aria being especially noteworthy.—Lancaster News-Journal.

Miss Bryars sang the aria, Ah! mon fils. In this and in her other songs she demonstrated the range of her voice, showing its rich and powerful quality. Her ample physical powers and attractive presence made the program very enjoyable.—St. Louis Post-Dispatch.

The young woman is gifted with fine stage presence and a voice of great range and fine development. Miss Bryars' voice ranged from F sharp down to G sharp (over two octaves) and she accomplished this feat with superb ease, while her middle register is round and full of pleasing tone quality.—St. Louis Globe-Democrat.

Miss Bryars sang with richness of voice through a range that exceeded two octaves.—St. Louis Star.

The Personality of Marguerita Sylva

Singers too often imagine that it is enough to sing well to be a successful concert artist. Only very few realize that one of the most important factors is the singer's personality. An artist who seems to have everything that a concert singer should have is Marguerita Sylva, who combines a fascinating personality with the voice, temperament and musicianship of the great artist. The moment she appears on the stage, her magnetic figure establishes, so to say, an electric current between her and her audience. A few words of explanation before each song, if that song is being sung in a foreign tongue, and needs explanation, a few words of clever wit if it does not, and Mme. Sylva has her audience in the palm of her hand and does with it exactly as she pleases. She carries it with her through the whole range of her emotions, from laughter to tears, and suddenly with one little word and one little song, all the suffering is gone and the radiantly smiling Sylva has all smiling with her and at her again.

And if one has that power, half the battle is already won before singing one note.

Max Olanoff's Recent Appearances

Max Olanoff, violinist, whose second recital was given at Aeolian Hall on February 8, played to an invisible audience of hundreds of thousands when he gave two movements of the Mendelssohn concerto in E minor Sunday evening, February 4, accompanied by the orchestra of the Waldorf-Astoria Hotel, Joseph Knecht conductor. The concert was broadcasted by station WJZ over the radio. On Saturday evening, February 3, the young violinist appeared in concert with Ralph Grosvenor, baritone, and others, in White Plains, in the course arranged by The Daily Reporter.

Raisa and Rimini to Be Heard in Recital

Rosa Raisa and Giacomo Rimini closed their season with the Chicago Opera Company in Chicago, January 24, although going to Boston and several other cities on the company's tour, after which they begin a concert tour which will extend through to the Pacific Coast, ending in Spokane, Wash., on May 9.

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CINCINNATI NOTES

Cincinnati, Ohio, February 1.—The sixth popular concert given by the Cincinnati Symphony Orchestra, January 28, offered several highly interesting numbers. There has been a continual advancement in the character of the music played since Fritz Reiner has become director of the orchestra. The Romeo and Juliet overture (Tchaikowsky), was followed by the Concert Fantasy, op. 33 (Rimsky-Korsakoff), for violin and orchestra, and the John Alden Carpenter Krazy-Katt, a jazz pantomime (played by the orchestra at the last symphony concert and repeated by request). The closing number was the ballet suite, Coppelia, by Delibes. The soloist was Jean ten Have, first viola in the orchestra, whose playing of the Concert Fantasy gave great delight.

DIPPEL PLANS LARGER CIRCUIT FOR NEXT SEASON.

Unless the present plans fail of action, next season will see a revival of Andreas Dippel's scheme of opera giving. He was in Cincinnati recently and the new plan is to cover at least six large cities and a number of lesser ones, with a guaranteed fund to assure the success of the venture.

The members of the Clifton Music Club held a meeting, January 26, at the home of Mrs. William A. Earle. A very pleasing program was enjoyed by those present.

A number of interesting novelties were enjoyed by those who attended the last concert given by the music department of the Woman's Club, January 26. Among the numbers played was the Vivaldi concerto, in B minor, for four violins with an accompaniment of strings. Another number was a cycle of Scotch songs sung by Josef Haydn, with accompaniment of violin, piano and cello.

The pupils of John A. Hoffmann, of the Cincinnati Conservatory of Music, were heard in a song recital, January 25. The soloists included Kathryn Reece, Harry Nolte, Emily Hallock, Jerry Miller, Myrtle Stradman, Walter von Schlichten, Emil Rosen and Lydia Cherry Dozier. The accompaniments were played by Grace Woodruff, Faye Ferguson and Edith Rawlins.

Thomas James Kelly, a member of the faculty of the Cincinnati Conservatory of Music, gave one of his Causerie Musicales before the Tuesday Lecture Club at the Cincinnati Country Club, January 23. Mr. Kelly's program included three varied groups of folk songs indigenous to North America, those of the American Indian, those of the Whites of the Kentucky Mountains and Negro Spirituals. Mr. Kelly laid his special emphasis on the works of Edward MacDowell, presenting twelve of his songs and talking about his life and work. Illustrations were sung by pupils in Mr. Kelly's class at the Conservatory: Neil Thames, Louise Butterfield, Lyda Clark Darlington, Margaret Rowe, Christine Davies, Virginia Barry and Grace Payne. Miss Grace Woodruff accompanied at the piano and also played two MacDowell numbers as solos.

Mr. Kelly has been lecturing in the Public Schools to raise enthusiasm for the study of music, whether professionally or otherwise. The chief burden of his argument was that music as a profession was a man's job and not for sissies. It is urged that the students attend the Young People's Symphony Concerts given by the Cincinnati Symphony Orchestra. Mr. Kelly also lectures at these concerts, giving the young people points of historical and musical interest.

Heiman Weinstein, an unusually talented violinist who has been studying with Leopold Auer and others, has returned to the Cincinnati Conservatory of Music where he is continuing his studies under Robert Perutz. He is taking modern and unusual Polish and French concerti, of which Mr. Perutz has made a special study.

Dan Beddoe, tenor, gave a song recital at Huntington, W. Va., January 29, under the auspices of John S. Phillips of that city. Mr. Phillips is an enthusiastic pupil of Mr. Beddoe.

A concert was given at the Cincinnati Conservatory of Music, January 29, by Andre de Ribapierre, violinist; Jean Verd, pianist, and a string quartet consisting of Robert Perutz, Margaret Prall, Peter Froehlich and Karl Kirk-Smith. The Chausson concerto for this combination, a work of novel construction and large proportions, was heard. The only other number on the program was the quartet in G minor by Gabriel Faure. The latter was given first on the program and was played by Jean Verd, pianist; Andre de Ribapierre, violinist; Peter Froehlich, viola, and Karl Kirk-Smith, cello.

Organ pupils of Lillian Arkell Rixford, of the College of Music, gave a recital in the Odeon, January 30. Those taking part were Lucile Scharringhaus, Harriet Moore, Dorothy O'Brien, Hazel Brewsbach, Josephine LaTour-ette, Rosemary Ellerbrock and Hattie Schatzman.

Sidney C. Durst, of the College of Music faculty, presented a delightful series of Spanish compositions in connection with Dixie Selden's lecture on Sketching in Spain, January 25.

The Carson Night School Orchestra, under the direction of E. A. Wegart, gave a concert, January 25, the soloists being Cletus Mecklenberg, Thelma Hulsman, Ira Hammond and Naida Winter.

Selections from The Creation, by Haydn, were heard at Christ Church, January 28, by a choir of sixty voices. Lillian Tyler Plogstedt is the organist. The solo parts were sung by Ruth Henbach, Fenton Pugh and John Hersh.

The Alpha Chapter of Delta Omicron musical sorority held its first musicale of the year on January 25, at the home of Bertha Baur. Clara Keck Hefflebower was the speaker, her subject being Our New Resolutions. A number of musical selections were rendered and the evening was pleasantly spent.

J. H. Thuman, manager of the College of Music, delivered a lecture on Russian Music before the Music Club of Greensburg, Ind., January 31. W. W.

Liszniewska Wins Recognition from New York Critics

Following are a few excerpts from the morning papers after Mme. Liszniewska's recital at Aeolian Hall on January 12:

Marguerite Melville Liszniewska who, despite her name, may be considered an American pianist, combined technique and temperament at her Aeolian Hall recital yesterday evening. Her program had a classical beginning—Godowsky's version of a Rameau Sarabande—and an ending largely modern French. The technique was obvious in the main dishes: Schumann's F sharp minor sonata, op. 11, and four Brahms numbers, the "Edward" ballade, two intermezzi and the rhapsody, op. 119. Periods of brilliance were frequent while the temperament appeared, especially in the Schumann sonata, in rapid, sudden swells of tone with accentuated climaxes, matched by a pace that rushed and halted—not, of course, that a metronomic regularity of time was to be wished, but Mme. Liszniewska's seemed to be an affair of infinite variety.—New York Tribune, January 13.

Her interpretation of the Schumann sonata was intelligent and displayed power and breadth of style—a well equipped and resourceful player—her technique is unerring, and she has a sincere regard for detail and accuracy. Sentiment and emotion were never exaggerated and her vigor and accomplished style contributed much toward an enjoyable recital.—New York Herald, January 13.

Her performance had merit, especially in the matter of tone, touch and technique. She secured a charming quality of tone, well-colored and varied. Her touch was accurate and her technique precise.—New York American, January 13.

Mme. Melville Liszniewska, American by birth, Polish by training and acquired name, and individual by style, reappeared last night in Aeolian Hall for a recital. The evening afforded much of interest to the large audience; nothing didactic to disclose the pianist's professional functions at the Cincinnati Conservatory, but a marked sense of poetry, an almost impressionistic reading of an unusually musical program.—New York Sun, January 13.

Mme. Liszniewska was one of the Leschetizky "Vorbereitern" and knows all that master's tricks of piano technique. "Tricks" is not a good word, however, for it savors of charlatanism, and Leschetizky was at the antipodes of anything of that sort. Clean-cut phrasing, pedalling that accomplishes its purpose in blending the tones without blurring them; all that contributes to finish in piano-playing, Mme. Liszniewska has.—Brooklyn Eagle, January 13.

Marina Campanari's Success in Italy

Marina Campanari, daughter of the noted baritone, Giuseppe Campanari (formerly baritone of the Metropolitan Opera), has just earned well deserved success in several cities in Italy where she sang the leading roles in Bohème, Rigoletto, Lucia and the Barber of Seville. On the evening of the "gala" performance given in her honor in Padova the local press had the following to say:

On the night of the gala performance given in honor of the soprano, Marina Campanari, the crowded audience acclaimed her enthusiastically, demonstrating their wishes for the splendid career before her, literally filling the stage with floral offerings after her aria, Caro nome, which she was forced to repeat. One can only praise and marvel as to the resources which this singer possesses, absolute master of her scenes and mime; it is the wonderful Swan of Busseto, other than space, other than life, which is revealed by this young white slave of art, a perfect interpreter as Verdi created this role, the master work of his heart, the human spiritual child who with flowing bands of gold and the bland light of her soul illuminates the fearful tragedy of that night of mystery.

The Vincenza Journal stated:

Marina Campanari sang the role of Rosina in the Barber of Seville with all the exquisite quality of a voice splendidly educated, full of charm and of absolute intonation. The audience recalled her time and time again, manifesting its approval in continued applause.

Gay MacLaren Again Scores in Concord

After Gay MacLaren's appearance in Concord, N. H., the New Hampshire Evening Patriot wrote the following:

But Miss MacLaren did not spend all her strength on the heroine. The politician, the editor's scheming wife, the ambitious Katherine Stride—and even as the chattering epilogue—were impersonated in a way to make them live before your eyes. If it is true, as has been stated, that Miss MacLaren attends a play until she is able to register the exact tones and emotions of the actors, she must be an extraordinary mimic; but it would seem that no mere copyist could produce the effect that she does. We have heard of musical instruments so extraordinarily sensitive that if one is played by an artist in the same room with a similar instrument the first one will sing its music on the other's strings. It would seem that Miss MacLaren must be equally sensitive to vibrations of the spirit.

Sundelius Singing Norwalk Faust Performance

Marie Sundelius, who has sung the role of Marguerite in Faust at the Metropolitan, was engaged for a performance in concert form of that opera in Norwalk, Conn., on February 7. The popularity of the Swedish-American prima donna in recital and concert continues ever on the increase, Pittsburgh being the latest city to contract for her services, on May 17 next.



Photo by Edward Phayer Monros

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FOREIGN NEWS IN BRIEF

FIRST CONFERENCE OF THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC IN LONDON.

London, January 22.—The first conference of the new International Society for Contemporary Music, founded last year at Salzburg, has been held in London under the auspices of the British Music Society during this week-end, the following delegates being present: M. Maurice Ravel (France), Prof. Adolf Weissmann (Germany), Sig. Guido Gatti (Italy), M. Weiner Reinhardt (Switzerland), M. Sv. Chr. Felum (Denmark), Dr. Rudolph Reti (Austria), Cesar Saerchinger (America), Dr. Erich Steinhard and Prof. Pirak (Czecho-Slovakia), Edwin Evans (Great Britain).

With E. J. Dent in the chair, the general principles of international co-operation, as suggested at Salzburg, were confirmed; details of practical procedure anent membership, exchange of views, etc., arranged and the following selection committee nominated for the choice of works for performance at the festival during the current year: Andre Caplet (France), Hermann Scherchen (Germany), Eugene Goossens (Great Britain), Ildebrando Pizzetti (Italy), Ernest Ansermet (Switzerland), Alexander Zemlinsky (Czecho-Slovakia) and O. G. Sonneck (United States). The following well known musicians have also been definitely requested to form an honorary committee: Busoni, Ravel, Schönberg, Sibelius, Strauss and Stravinsky.

All the delegates of the conference attended the complimentary dinner given by British composers and others to Edwin Evans, the critic, at Pagani's restaurant last night. The dinner was the occasion of the presentation to Mr. Evans of his portrait painted by Wyndham Lewis, for which a fund had been originated by a number of contemporary composers "in recognition of his unflinching efforts for the cause of contemporary music, particularly that of British origin." Among those concerned in the scheme were Arnold Bax, Arthur Bliss, Adrian Boult, Frank Bridge, Eugene Goossens, Gustav Holst, Manuel de Falla, Ethel Leginska, Herbert Howells, John Ireland, G. F. Malipiero, Cyril Scott, Igor Stravinsky and Dr. Ethel Smyth.

The toast of "our foreign guests" was acknowledged by Cesar Saerchinger, who, in his official capacity as an "observer," expressed the warm appreciation of the delegates of the evening's hospitality and their pleasure at being present at such a function. The portrait was presented by Eugene Goossens, who paid a very warm tribute to Mr. Evans, both for his real help as an impartial critic and as a propagandist in the cause of music.

In replying, Mr. Evans, while expressing his sincere thanks, said that he did not regard the tribute as being due to his own personal service to the cause of contemporary music, but rather referred it to the fact that the composers themselves had won the battle and then rewarded him as one who had in some degree helped them to help themselves and so to form a real "United States of Music." G. C.

Grace Holst a Drawing Card

Grace Holst, Chicago Opera soprano, who came to this country this year for the first time, has won considerable recognition ever since her debut with the company in Chicago. Since then she has appeared with marked success in the East and her popularity among the masses has already been attested, as, just before leaving Chicago, she sang at Our Saviour's Church to commemorate the third century of the birth of Christiania (Miss Holst's home town) and a very large sum was derived by her singing which will be



GRACE HOLST

turned over to the Norwegian Consumption Home in America. With the men's chorus of eighty voices she sang a Norwegian song (which translated in English means The White Flock of Angels) and several solos, among which was the Vissi D'Arte from Tosca. As a concluding number Miss Holst sang the national hymn of Norway and The Star-Spangled Banner. The church was crowded and some two thousand Norwegians and others were turned away. When she left the church the crowd outside gave her a wonderful send-off. After the concert a big reception was given where five hundred people living in the Norwegian quarter of Chicago met the singer personally and unanimously demanded that she be chosen as soloist for the concert to be given by the Norwegian Male Chorus the last week in October. The contract was signed the following day.

Miss Holst, who is the daughter of one of the richest families in Norway, is bravely making a way for herself, refusing to win fame through the help of her parents, who, by the way, were staunch objectors to her entering the professional field. However, today they are very proud of her success. By the way, Miss Holst's mother is an American, and her daughter is a linguist, who speaks English as well as French, German, Norwegian and Italian like a native. On February 20, she will sail for France and then will go to Monte Carlo, where she has been engaged by Manager Raoul Gunsbourg for a series of guest performances at the Grand Theater. J. C.

Program of Silberta Music at Wurlitzer's

On Thursday last beginning at noon an interesting concert was given at Wurlitzer Auditorium, the program being de-

MELBA SINGS MIMI FOR BRITISH NATIONAL COMPANY.

London, January 23.—Record enthusiasm greeted Melba on the occasion of her performance of Mimi, without fee, for the British National Opera Company. The queue started the night before and accorded the great singer an amazing reception when she paid them a surprise visit on the morning of the performance. Mountains of flowers were showered upon her after and during the evening, including a tiny house of flowers, presented by her unseen admirers, who were "listening in" in various parts of the globe. G. C.

ANOTHER NEW KORNGOLD WORK.

Vienna, January 16.—Erich W. Korngold has just completed the incidental music for a new drama, which is scheduled for performance at the Deutsches Volkstheater here next month. It is entitled The Vampire, and its author is Hans Müller, the Viennese dramatist who wrote the libretto for Korngold's first opera, Violanta. P. B.

NEWLY DISCOVERED COMPOSITIONS BY SCHUBERT AND HAYDN.

Vienna, January 11.—A completely unknown composition by Joseph Haydn has been discovered in the archives of the National Library of Vienna. This is a collection of songs which Haydn composed for Kurz-Bernardon, a famous Viennese comedian of his time, and which will shortly have their belated premiere here. An all but unknown and heretofore unpublished sonata for violin, cello and piano, by Schubert, composed in 1812, has been found in the Municipal Library of Vienna and will shortly be published for the first time by the new Philharmonischer Verlag, of Vienna. P. B.

JOSEPH HAYDN'S GRAVE TO BE BROKEN UP.

Vienna, January 13.—The various old cemeteries in the suburbs of Vienna are now being broken up to give way to parks and gardens, and the grave of Joseph Haydn in Hundsturm cemetery is in danger of complete destruction. It is hoped that the community will eventually decide to preserve the grave of the great composer, although the remainder of the old cemetery will be abandoned. P. B.

SCHREKER'S DIE SCHATZGRÄBER AT STAATSOOPER.

Berlin, January 18.—Franz Schreker's opera, Die Schatzgräber, was just performed in the Berlin Staatsoper. The composer conducted the performance and his wife, Marie Schreker, as Els, made her debut as an opera singer. The press, however, was not very enthusiastic about her performance. A. Q.

AUSTRIAN NATIONAL LIBRARY GETS PRECIOUS MANUSCRIPTS.

Vienna, January 15.—The Austrian National Library has been augmented by several thousands of historically important manuscripts through the generosity of Joseph Simon, a close relative of the late Johann Strauss and himself a collector of rare manuscripts. His gift to the National Library consists of a complete collection of the original manuscripts of operas produced in the historically famous Theater an der Wien (of which Mr. Simon is the present owner) from the seventeenth century to the present day and comprising among others, a number of Johann Strauss' comic operas. P. B.

voted to the music of Rhea Silberta. The program follows: The Heritage, Yom Kippur, Harvin Lohr, tenor; Lullaby, Rendezvous, The Theft, Flora Greenfield, lyric soprano; Fantasie Ballade for piano, Rhea Silberta; The Land of You and I, O Piccola Canzon, Hilda Goodwin, coloratura soprano; The Sea (violin obligato, Frances Mayer), Yohzeit, Harvin Lohr, tenor; The Message, Consolation, Samson Said, Wild Geese, Vivienne de Veau, dramatic soprano.

Florence Nelson and Hans Hanke in Recital

The concert at the Wurlitzer auditorium on Friday afternoon, February 2, was given by Florence Nelson, soprano, and Hans Hanke, pianist. Miss Nelson sang three groups of songs in costumes—Old English, Indian, and "little songs for grown-ups." She interpreted these effectively and her diction was excellent. Mr. Hanke played solos and two piano numbers (using his own recordings for the second piano), revealing a fluent and brilliant technic. He was recalled for encores.

Virginie Mauret with New York Symphony

The New York Symphony Orchestra will give its symphony concert for young people, under Conductor Rene Pollain, in Carnegie Hall, Saturday afternoon, February 17, when a program of dancing to symphonic music will be the feature and Virginie Mauret, exponent of modern Russian ballet, will assist.

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ATLANTIC CITY PHILHARMONIC BEGINS SEASON AUSPICIOUSLY

Philadelphia Woman's Orchestra Presents Fine Program—
Penn State Glee Club Spreads College Atmosphere—
Many Local Organizations Are Heard

Atlantic City, N. J., February 1.—The untiring efforts of Louis Colemans have resulted in the formation of the Atlantic City Philharmonic Society of seventy-five players from various beach front hotels, under the management of Vincent Speciale and Joseph Piacentini, and with himself as conductor. The initial program was given January 28 and was a splendid accomplishment. It included, overture—Oberon (Weber), the Italian symphony (Mendelssohn) and March from Tannhäuser (Wagner).

WOMEN'S ORCHESTRA GIVES FINE PROGRAM.

The appearance of the Woman's Philadelphia Orchestra of fifty pieces, J. W. F. Leman conductor, at the Globe Theater, January 27, was a pronounced success. Florence Haenle, concertmaster, and Ethel Dobson, soprano, were the soloists. The opening number was the symphony in F minor, No. 4, op. 36 (Tchaikovsky) followed by prelude to Lohengrin (Wagner), intermezzo from The Jewels of the Madonna (Wolf-Ferrari) and minuet from Manon. The Trumpet Quartet won special favor. Miss Dobson sang Verdi's Violetta aria and a group of songs by Josten, Brahms and Curran. Miss Haenle offered the Ballade and Polonaise (Vieuxtemps). The whole program was rendered in a finished and artistic fashion.

FLORENCE BORKEY SURPRISES AUDIENCE.

The Friday Evening Musicale in the First Presbyterian Church, under the auspices of the Junior Crescendo Club, introduced Florence Borkey, a youthful pianist, who surprised the large audience by her display of technic, and won its approbation by her intelligent interpretations. Assisting were Hand Klinger, Julia Foster, Elsie Stewart, Edna Coates, Myrtle Carmany and Catharine Seales.

PENN STATE GLEE CLUB SINGS.

The University of Pennsylvania Glee Club appeared January 20 in Vernon Room, Haddon Hall, under the auspices of the Lions Club. The soloists were R. C. Dengler and E. A. Patschall, and David Zoob was the accompanist. Dr. H. Alexander Mathews is director of the glee club.

DENNIS QUINTET PRESENTS ETHEL CLARK AS SOLOIST.

The Dennis Quintet, J. Leonard Lewis director, recently presented an interesting program to a large and appreciative audience. Ethel Clark was the soloist and revealed a coloratura soprano of fine quality and volume. Her selections were Sanderson's Spring's Awakening, Henschel's Spring and Gray's When Blossoms Come. Bernice J. Lewis was an excellent accompanist. The program offered by the quintet was well selected. Wagner, Handel, Czibulka, Boccherini and Zaldteufel were well played and encores were plentiful.

LOCAL TALENT DELIGHTS INVALID CHILDREN.

The Musicale Tea, held at the North American Home for Invalid Children, January 11, presented a delightful program by local artists. Those taking part were Nora Lucia Ritter, Mattie Belle Bingley, Helen MacAvoy, Mrs. Howard Steel (vocal quartet with William Schwartz as accompanist), Josephine McCue (harpist), Joseph Lilly (pianist), Pietro Russo (violinist), Mrs. Gill (soprano), William Uncles (bass) and David Williams (tenor), Elsie Meyers (accompanist), J. Stewart Thorbahn (violinist), and William Wilson. These entertainments are given weekly.

Arthur Tracey, tenor, was soloist at the musicale given in the Chalfonte Hotel, assisted by Anthony Colletti, violinist; Joseph Shall Lily, pianist, and Joseph Martinelli, cellist. Scenes from Ballet Coppelia (Delibes) was the opening number, followed by a group of songs artistically interpreted by Mr. Tracey. The program closed with Reissiger's scherzo, trio op. 50.

NOTES.

At a recent musicale held in the Ambassador Hotel the Criterion Male Quartet (Harold Simonds, William C. Carmint, John Vandersloot and Charles W. Strahl) was heard in the Soldiers' Chorus from Faust (Gounod), the Viking Song (Taylor) and other numbers. The Ambassador Artists Ensemble, Harry Loventhal director, won much applause for its rendering of the Stradella overture (Flotow), Sunny South (Langey) and Pomp and Circumstance (Elgar).

A large audience attended the first concert of the season given by the glee club of the local High School, in the auditorium. The affair proved delightful and showed efficient training by the supervisor of music, Helen Kennedy.

Mary Potter, contralto, was heard in concert recently, assisted by the Boston Symphony Quintet. She sang My Heart At Thy Sweet Voice (Saint-Saëns) with warmth and richness. The quintet was composed of Herman Sulzen, violinist-director; S. Fuller, violin; E. Erickson, viola; G. Sidman, cello, and R. Hoyt, pianist.

An interesting musicale was given January 11, at the home of Mrs. Alfred Westney. The program contained works by Elgar, Tchaikovsky, Massenet, Rubinstein, Lieurance and Riego. Those who took part were Alice Warren Sachse, pianist; Lillian Boniface Westney, soprano; Ida Taylor Bolte, contralto; Edison Hedges, cellist, and Florence Westney, accompanist.

The Leeds and Lippincott Company have secured excellent musical artists for a series to be held in the Vernon Room, Haddon Hall, the five Saturday evenings of March. J. V. B.

Transcontinental Tour for Sousa

Lieut. Com. John Philip Sousa, the famous bandmaster, practically has completed arrangements for his next annual tour, a transcontinental trip which will begin late in July and which will occupy him and his band for a period of eight months.

The tour, according to the announcement of Harry Askin, his manager, will begin with the annual engagement at Willow Grove Park, near Philadelphia, late in July, and will be followed by a trip to the Pacific Coast, with San Francisco as the objective. From California, the band will cross Texas and the Southern States to Florida, where it will fill several engagements at the Florida resorts during the winter season. From Florida, the band will go to Havana, where Mr. Sousa was tendered an ovation during his

G. M. CURCI

visit three seasons ago. Returning to the United States, the band will proceed north to Washington, the tour concluding on March 16, 1924.

During the season, Mr. Sousa will conduct 350 concerts given in 150 to 200 cities and towns. The tour will be the thirty-first of his career and the fourteenth that has taken him from coast to coast. The organization will consist of 100 bandmen and soloists, the largest he ever has assembled.

Letz Instructs at Hein and Fraemcke Institutions

Hans Letz, founder of the Letz Quartet and violinist of note, has been engaged as head of the violin department of the affiliated institutions, the New York College of Music



HANS LETZ.

and the New York American Conservatory, Messrs. Hein and Fraemcke, directors. Although extremely busy filling engagements with his quartet, Mr. Letz yet finds time to devote to teaching. He believes that violin study inevitably leads to a taste for chamber music, and that in due course every American city will have its own string quartet. He once played as a member of the Kneisel Quartet, in a Southern city, where it was evident people had never heard a string quartet, so that various accents in Beethoven's music caused laughter; this was musical ignorance, and nothing else! The tours of our leading quartets and trios have

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largely changed this, so that now there is hardly a city of any size but that has its chamber-music visitors.

Hein and Fraemcke, in thorough understanding with Mr. Letz, have arranged hours with him at their institutions, and this will be good news to many violinists who know that Mr. Letz represents all that is worthy and dignified in the violin world.

Sinigalliano Pupil Scores Success

Mary Friedman, fourteen-year-old violinist, who studied with A. Sinigalliano two and one-half years during which time she made extraordinary progress, gave a recital on January 19 in High School Auditorium, Passaic, N. J. The young artist surprised all by her sincerity, her full and rich tone, fluent technic and musicianship, which reflected much credit upon Mr. Sinigalliano. Her program numbers were: sonata in G minor, Tartini; concerto in G major, De Bériot; Nocturne in E minor, Chopin-Auer; Ballet music from Rosamunde, Kreisler; Prayer, Sinigalliano; Hindoo Chant, Rimsky-Korsakoff-Brown, and Carmen Fantasie, Bizet-Drdla. As encores she gave Reverie, Vieuxtemps; Eili Eili, Seidel, and Mazourka de Concert, Musin.

Ruth St. Denis Tour Going on Without Snag

The remarkable tour of Ruth St. Denis, Ted Shawn and the Denishawn Dancers has been going on without a snag in spite of the closely booked dates. The only trouble occurred on January 18, when the baggage car containing all the scenery of the company was lost on the way from Boston to Philadelphia, thus causing the only postponement of the entire season. The postponed Philadelphia performance will take place on the afternoon of February 24 at the Academy of Music. On January 19, the company appeared in Washington, D. C., to a sold-out house with many people turned away. So great was the success that they were immediately reengaged for a return date on February 23.

Colin O'More Has Busy Season

The following are dates which Colin O'More, tenor, will fill before sailing for London, England, on May 1: Brockton, February 18; Providence, 25; Lawrence, March 1; Carnegie Hall, 6; Boston, Symphony Hall, 11; Springfield, 14, and several others which will be published in a later issue.

Hartmann Reintroduces Saint-Saëns to Berlin

Arthur Hartmann played the Saint-Saëns B minor violin concerto at his appearance with the Berlin Philharmonic Orchestra, and the papers of that city report that it was the first performance of that composition in the German capital since 1914.

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GOTHAM GOSSIP

ZILPHA BARNES WOOD'S THEATER PARTY.

Nearly one hundred friends of Zilpha Barnes Wood, founder and director of the New York Grand Opera Society, made up a theater party to Johannes Kreisler, which unique and highly enjoyable musical play was followed by peregrination to Greenwich Village, where the merry company sat down to supper, which incidentally lasted until the wee hours of the morning. At the festive board people prominent in the musical life were introduced by Mrs. Wood. Stage manager Charles Trier delivered quite a witty and informing talk. He spoke of the operatic situation in America, sketched a plan for performances similar to Dippel's, mentioned the importance of phonographs in their educational work in American families, and said that there was to date no real American music. He believed that the so-called jazz contains in it the germ of representative, true American music, and that from it would come even grand opera. Mr. and Mrs. Riesberg were introduced as guests of honor, whereupon Mr. Riesberg took some time in reminiscences, more especially relating to the charming Zilpha Barnes Wood. He mentioned her first years in New York, when she personally coached, produced and conducted operas in Carnegie Lyceum; another period, when she was active as teacher, and the present period, devoted to the propaganda and production of opera in English. He mentioned a performance given by the society for the sole hearing of Leonard Lieblich, who said he felt like King Ludwig of Bavaria, who often commanded performances of Wagner opera for his sole pleasure. The columns of the MUSICAL COURIER show continuous backing up of Mrs. Wood and her plans for opera in English, and this lady must have been delighted with the many manifestations of regard shown her this evening.

WARE AND GREEN, THURSDAY GUESTS.

Harriet Ware, well known American song writer, and Mrs. William Houston Green, of Philadelphia, the possessor of a dramatic soprano voice, were guests of honor at the fifth Friday musicale, given at the studio of Emma Thursby, on February 2.

During the afternoon, Mrs. Green delighted those present by singing several groups of songs, including numbers by Bemberg, Poldowski, Duparc, Debussy and Paladilhe, with Helena Soren at the piano. Miss Ware played the accompaniments for two of her own songs, Hindoo Slumber Song, and Stars, which were sung by Miss L. A. Ceballos. Norma Drury, a talented young pianist, rendered Chopin's nocturne in F sharp major and MacDowell's polonaise. Auguste Foret, a distinguished interpreter of song, gave a group of French Creole songs in her own charming manner. Milan Lusk, violinist and composer, was heard in his own arrangement of the sextet from Smetana's Bartered Bride, Novacek's Perpetuum Mobile, and his own Caprice Espagnol, accompanied by Ludmilla Wetché. Randall Hargreaves, baritone, sang an old Londonderry Air and Thomas' Sois Laurence, playing his own accompaniments.

A large number of Miss Thursby's friends, including many well known artists, were present, among them Mrs. E. C. Knight, Max Jacobs, Mrs. Wm. Robinson, Mr. and Mrs. William Cullen Bryant, Josephine Leeds, Mrs. John Moody, Mrs. Edward Kidder, and others.

WOMEN'S PHILHARMONIC SOCIETY CONCERT.

A feature of the twenty-fifth season of the Women's Philharmonic was the presence of Giovanni Martinelli, tenor, and Roberto Moranzoni, conductor of the Metropolitan, as guests of honor, at its annual reception to the president, Leila H. Cannes, January 28, at Carnegie Hall.

The musical program was furnished by Gwyneth Hughes, contralto, who sang Welsh songs in native costume, accompanied by Mr. Williams, and Der Erl König (Schubert); Helen Thomas, soprano, who gave the Bird Song (Pagliacci), accompanied by Miss Stodard, and Josef Turin, who sang an aria by Tchaikowsky, and Russian songs, accompanied by Mrs. Holmes. An immense crowd packed the rooms to the doors, and showed its appreciation of the artists by frequent recalls.

The Women's Philharmonic Society is noted for the artistic excellence of its programs, and the two distinguished guests expressed themselves delighted with this one. They enjoyed the social element to such an extent that they wish to be invited again; it was the second appearance of Mr. Moranzoni with the society. The president was assisted in

receiving by her young cousin, Noreen Boyd, also Manolita Thompson, Mesdames David Graham, Ada Heinemann, Grace Hartley, Mabel Robeson, Schuyler H. Wilbur, Hattie Sternfeld and Florence Soule; Georgina Southwick was chairman of the day, and Mrs. Motel Falco hostess, with Kate P. Roberts, chairmen of press.

AMERICAN COMPOSERS AT DICKINSON RECITAL.

Sue Harvard, soprano, and Francis Macmillen, violinist, were soloists at the Friday noon-hour of music, February 2, in the Brick Church, Dr. Clarence Dickinson, organist and director, in a program of music by the Americans, William Y. Webbe, Harvey B. Gaul, Robert Huntington Terry, Joseph W. Clokey, Pearl G. Curran, Henry F. Gilbert, Dickinson and Macmillen. The Negro themes in Webbe's Ecstasy, with its important pedal part (it is dedicated to Dr. Dickinson); the brilliant and sometimes humorous passages in Spanish Festival, for violin, played by the composer, Francis Macmillen (it has a graceful second part in A flat); the joyous spontaneity in the Terry song, with beautiful high A and B, as sung by Miss Harvard; and the manifest interest in Dickinson's scherzo (from Storm King Symphony), all this held the listeners' attention. In brilliant rhythms, with pronounced and dominating Negro themes, I've Gwine to Alabama and Old Ship Zion, by Henry F. Gilbert, the program closed.

February 9 the oratorio St. Paul was given with the following soloists: Marguerite Hazzard, Pearl Benedict Jones, Alfred Shaw and Frank Croxton.

A Widor program will be given at the Friday noon-hour of music, February 16, by Dr. Dickinson, with Adele Parkhurst, soprano; Messrs. Heim and Schlossberg, trumpets; Messrs. Falcone and Haines, trombones, and Alfred Friese, tympanist, which will include: Marche Pontificale, from symphony I; scherzo and andante cantabile from symphony IV; and nocturne, for organ; songs: Nothing I Ask Thee, Night of Wonder, O Lord Most Holy, and toccata for organ from symphony V, and Salvum Fac for trumpets, trombones, organ and tympani.

CAPOUILLIEZ' MID-WEST TOUR.

Francois Capouilliez, on tour since October 30 through Eastern, Middle West and Southern States with his own company, has received fine press notices wherever he has sung. Such important cities as Toledo, Akron, Grand Rapids, Milwaukee, St. Paul, Des Moines, Omaha, Denver, etc., all praise him highly. Despite his French name, this singer is American born and received his entire musical training in this country, being a pupil of Louise Von Feilitzsch. His recent route has covered Alabama, Tennessee, Georgia and South Carolina.

RUTH FRIEDMAN, PIANIST, PLAYS FOR RADIO.

Ruth Friedman, pianist, pupil of Samuel Spivak, gave a program February 6 at the WEA radio station, Walker street, which was heard by many people within a radius of a thousand miles. On her program were several pieces by Liszt, which she played especially well.

Mr. Spivak has been her sole teacher, and this busy man (he teaches seven days in the week), has every reason to be proud of her.

ELIZABETH K. PATTERSON'S JENNY LIND SOUVENIRS.

Elizabeth Kelso Patterson was presented by a friend with Jenny Lind's card case, including her personal card, some years ago. Miss Patterson in turn presented it to her pupil, Estelle Leask, who values the gift highly.

REED MILLER AT WILLIAMSPORT SEMINARY.

Recently Reed Miller appeared in recital at Dickinson Seminary, Williamsport, Pa. According to the Williamsport Times, he gave a pleasing recital. Quoting further from this paper: "Mr. Miller has a true legato, his enunciation is distinct, and he sings intelligently." Incidentally, due to his success there last season, the tenor was engaged for this recital.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

SIGHT READING.

"My vocal teacher wants me to learn to read music by sight, but it seems to me I do not need to take all that extra work upon myself and that there is quite enough for me to do in studying the many things required in order that my voice may be fully developed. Teachers seem to think if one is studying voice they do not want to do anything else in the world but must devote all their time in studying things that seem to me unnecessary. Is sight reading one of the things I ought to know? Do all teachers want their pupils to read music, that is sing music at sight? It does seem as if there was no end to the things to learn."

Would it not be well for you to ask yourself this question: Why did I select the teacher with whom I am studying? Did you not take much pains and trouble to find out which of the many teachers of whom you heard, or who were recommended by your friends, would best suit your requirements? It does not seem probable that you went to the first teacher you heard of and said: "I want to take lessons of you." That is not the usual course of pupils. Generally they visit many studios, talk with all their friends, look up every detail they can think of in connection with pupils who have studied with a teacher, then go to the studio, talk, discuss and hesitate, taking up the time of a teacher who has no time to waste, then finally making a decision. Having done this, should the pupil not feel satisfied in having made the wisest decision and try to get the full benefit of the teacher's experience and knowledge? That would be a natural conclusion. But it is far from the facts. As soon as a pupil commences to study, the teacher is looked upon as a personal enemy who is trying to put all sorts of obstacles, in the way of overwork, in the path of the student. Probably some one of your friends who is taking lessons of a different teacher, has said that sight reading is not necessary, and you are influenced by that friend instead of by the one you have so carefully selected. Are you studying seriously, or just to amuse yourself? If seriously and to make a career, you must be thoroughly equipped in all branches of your art. A singer many years ago, with a lovely voice, well trained, could not read a note of music and all her roles or arias were taught her note by note. Instead of making a great career, as she should have done, she sung in music halls, and in a short time comparatively was lost to sight. Picking out the "tune" of a song or aria with one finger on the piano is slow work. A voice must be backed by a mentality. One of the most successful of the really great singers of this country studied constantly. She knew Italian and French as well as she did English, but that she might be fully equipped for her work, she took up the study of German and this was while she was singing successfully in grand opera. She would not sing in that language until she had mastered it, but in later years the greatest successes of her whole career were made in German opera. If you have confidence in your teacher, follow his

THE BERKSHIRE COMPETITION, 1924

The Berkshire Music Colony, Inc., announces for 1924 the competition inaugurated by Mrs. F. S. Coolidge to stimulate the composition of chamber music. It offers a prize of one thousand dollars (\$1,000) to the composer of the best chamber composition which shall include one or more vocal parts in combination with instruments. The manuscripts will be submitted to a jury, the names of whose members will be announced later.

The prize winning composition will have its initial performance at the Berkshire Festival of Chamber Music, 1924, to be held at Pittsfield, Mass. The special conditions governing this contest are as follows:

The contest will be open from now until April 15, 1924. All manuscripts arriving later will be returned as ineligible, as will also those not complying with the conditions stipulated in this announcement.

Only compositions which are not published, and have not been performed in public, either in part or their entirety, will be accepted. No composition which has already won a prize will be accepted. Transcriptions or adaptations will not be eligible.

The winner of the prize is to grant to Mrs. Coolidge the sole control of the rights of performance (public or private) of the prize winning composition, during a period of nine months from the date of the award of the prize, and transfers to her from that date the ownership of the original manuscript thereof. This stipulation refers in no way to the copyright, but to the manuscripts as a souvenir.

All manuscripts (score and separate parts) must be sent anonymously, and marked with a nom de plume or chiffre. A sealed envelope with the nom de plume or chiffre on the outside, and containing name and address of the composer, must be enclosed. Any distinguishing marks of identity will be concealed from the jury.

All music will be returned at the expense of the sender, and no responsibility is taken for manuscripts lost in transit.

The composition must be sent to:

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or her advice and study whatever he or she tells you is necessary for your artistic development. Your teacher knows and you do not; give him or her the benefit of honesty. Learning to sing is hard work, and it takes time, courage and constant effort.

LANGUAGES.

"How many languages do you think it is necessary for a singer to have at least a speaking acquaintance with? Are Italian and French sufficient, or must one include German? Thank you for any information you may give me."

If you are to sing songs and arias in the German language, it is quite necessary that you should have a correct pronunciation, for there is nothing much worse than to listen to a singer who does not know how to pronounce foreign words. A foreigner, trying to sing English, recently sang, "I voted for se. Lawd." Bad pronunciation of German would be equally unpleasant to listeners who knew how it should be done.

LE ROI D'YS.

"Would you kindly tell me if the performance of Lalo's Le Roi d'Ys, at the Metropolitan Opera House in 1922, was the first time it was sung in this country?"

No, it was first produced in this country in New Orleans, January 23, 1890, thirty-three years ago, many years ahead of the New York production.

Michigan F. of M. C. Board Meets

The midyear board meeting of the Michigan Federation of Music Clubs brought music leaders from all over the State to Ann Arbor, January 8. Mrs. Elmer J. Ottaway, of Port Huron, presided over the meeting. Excellent reports were brought in by the various committees. There are now sixty music clubs pledged to Federation aims and approximately one hundred towns putting on music memory contests under club auspices. Significant among the new plans is the objective for better church choir music. The Federation is much occupied with the arrangements for the state contests for young artists at Grand Rapids, March 20, and a state convention at Port Huron, May 8 to 10. The board members were guests of the University Musical Society at a recital by Paderewski.

Helen Buchanan Hitner at Wurlitzer's

Helen Buchanan Hitner was the soloist at a concert given in Wurlitzer auditorium, January 24. Hers is a clear soprano voice of pleasing, sympathetic quality, to which she adds charm of personality. She sings artistically, shows intelligent use of her voice and interprets well. Among her songs were Autumn (Rogers), Tally-Ho (Leoni), The Answer (Terry), The Night Wind (Farley) and Dawn (Curran). The use of Oscar Saenger's records in teaching was demonstrated and the baritone records were illustrated by Mr. Flood. Miss Ernst assisted in illustrating the soprano records. Both she and Mr. Flood, as well as Mrs. Hitner, are Saenger pupils. Hans Hanke revealed a remarkable technic in a group of piano solos.

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CHALIAPIN VISITS THE ADOLPH BOLM BALLET SCHOOL IN CHICAGO.

The two great artists are old friends. (Insert) Adolph Bolm and Anna Ludmilla in one of the startling moments in *Samson and Delilah*, as given by the Chicago Civic Opera Company. (Insert photo by Underwood & Underwood.)



ARTHUR SHATTUCK,
who will give a piano recital at Town Hall on the evening of February 21.



JACQUES THIBAUD,

who will continue his tour in the Middle West until the middle of this month, and about March 20 will begin a two months' tour of the coast. April 23 he is booked for an appearance in Montreal and two days later will sail for France. Mr. Thibaud expects to return to America next year for only two months. (Photo by Apeda.)



MANA-ZUCCA THE CENTER OF ATTRACTION

at a music party given recently at the composer's home at Miami, Fla., when some of Mrs. L. B. Safford's pupils played Mana-Zucca's compositions. A few of the guests, shown with a section of Mrs. Safford's class and Mana-Zucca, are Mr. and Mrs. Zucca (parents of the hostess), Daniel Cromer and Mrs. Cassel, all in the top row.



GRACE HOFFMAN,

coloratura soprano, in Spanish costume, as she appeared at the Rubinstein Club, where she presented an entire costume recital of Spanish, Italian, French and English groups. Needless to say, she won an ovation for her delightful singing and remarkable interpretations.



THE HARDSHIPS OF OPERA.

William Wade Hinshaw's Cusi Fan Tutto Company has just been touring the Florida resorts. One of the pictures shows (left to right) Lillian Palmer, Irene Williams and Philine Falco boarding their train at St. Petersburg, Fla., with tenor Judson House behind them. The other is a lifelike sketch of Judson House, tenor, and Stuart Ross, musical director, ready for a winter plunge at Jacksonville.



THE WOMEN'S SYMPHONY ORCHESTRA OF PHILADELPHIA.

This fine body of musicians, under the efficient direction of J. W. F. Leman, has been growing rapidly in popularity in Philadelphia and its environs, having appeared successfully in concert, at clubs, etc. Recently there was a week's engagement at B. F. Keith's Theater in Philadelphia and the orchestra scored such a success that it resulted in an engagement for another week. According to the Philadelphia Record, "More than fifty players were heard under the direction of J. W. F. Leman, and they played with such skill and with such charm that every auditor was delighted. The exquisite violin solo by the concert mistress, Florence Haefle, in one of the offerings, was a feature. There was no question of the success attained." (Photo by J. E. Green.)

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ACROSS THE COUNTRY

Atlantic City, N. J.—(See letter on another page).

Boston, Mass.—(See letter on another page).

Buffalo, N. Y.—(See letter on another page).

Chapel Hill, N. C., February 5.—The combined choirs of the Chapel Hill churches, under the direction of Thomas Hamilton, sang The Ten Virgins, by Alfred Gaul, at the Sprunt Memorial Church on Sunday evening, January 28. Solo parts were taken by Mesdames Learned, Paulsen, Hamilton and Howell, and George Lawrence and Roy Anderson. The organ solos and accompaniments were played by Mrs. A. S. Wheeler. A large and appreciative audience was present.

An all-American program was given at the January meeting of the music section of the Chapel Hill Community Club, which was held at the home of Mrs. Patrick Henry Winston. Mrs. A. S. Wheeler played a group of piano compositions by Mrs. H. H. A. Beach, and the Juba Dance by Nathaniel Dett. Mrs. Winston played Eros, by Adolf Foerster, and the Coleridge-Taylor arrangement of Deep River. Thomas Hamilton sang Burleigh's Swing Low, Sweet Chariot, also If, When the Day Is Over, by Anne Woodall, and his own setting of May the Maiden, with a violin obligato played by Herman Weihe.

T. H. H.

Charleston, W. Va., January 31.—Helen Dana Smith gave a lecture on the works of Mendelssohn to a most appreciative gathering of musicians at the Y. W. C. A., January 16. Her playing of several selections by this composer added greatly to the evening's enjoyment.

The Charleston Symphony Orchestra, W. S. Mason conductor, was heard in a varied and delightful program, January 28. Elizabeth Poston, the soloist, possesses a very sweet soprano voice and was heard to great advantage in a group of songs by Brahms, Schumann, Hue and Carpenter, and the aria from Louise, Depuis le jour. The orchestral selections were Weber's Euryanthe overture, Saint-Saëns' symphonic poem, Phaeton, and Tchaikowsky's Marche Slav.

The music department of the Charleston Woman's Club gave an interesting program of the compositions of Edward MacDowell, January 30. The biography of the American composer was given in detail by Mrs. J. A. Arbuckle, Mrs. Alexander Davis, Mrs. Leonard Gates, Mrs. C. E. Copeland, Mrs. G. A. Stuart, Mrs. L. E. McWhorter, Mrs. M. M. Bryan, and Mrs. J. T. Crane. Lyda Priode, Elenore Flynn, Opal Poe, Mrs. Andrew Warwick, Mrs. J. O. Jennings, Mrs. L. H. Putnam, Mrs. Frank Hardesty and Mrs. Riley presented selections from his works. Elsie Fischer Kincheloe arranged the program and was the accompanist of the evening.

The class in musical appreciation held its weekly meeting at the Y. W. C. A., January 30. Helen Dana Smith addressed it on The Romantic Period, emphasizing Schumann and his works especially.

E. F. K.

Chicago, Ill.—(See letter on another page).

Convent, N. J., January 27.—During the present school year the music department of the College of St. Elizabeth has made much advancement. All pupils, whether or not they are working for the Bachelor of Music degree, are to receive credit for any musical course they take whether theoretical or applied. A concert course of the highest caliber is being given to the student body. The Letz Quartet opened the series in December. To the faculty has been added William Haddon (graduate of the Royal Academy of Music, Sweden, and New England Conservatory of Music) as professor in theory and piano.

Practically all in the class of Musical Appreciation are holders of season tickets for the New York Symphony.

Mischa Levitzki completely won his youthful audience, January 22, as the second artist introduced on the course for students.

The program itself was one of dignity and good balance. The artist's refined musicianship was particularly evident in the Bach-Liszt A minor organ prelude and fugue.

The late hour prevented Mischa Levitzki from yielding to the demand for more of his artistry after five encores left his audience still unsatisfied.

W. H.

Dallas, Tex., January 30.—Albert Spaulding, violinist, was presented here by the Dallas Band and Orchestra Association, January 24. He gave an interesting program. Mr. Spaulding has appeared here before and the large audience which greeted him showed the esteem he has won. Of the numbers on his program, the biggest opus was the Mendelssohn concerto in E minor with its intricate cadenza. Other numbers were Las Folia (Corelli-Spaulding), prelude to The Deluge (Saint-Saëns), his own arrangement of Schubert's Hark, Hark the Lark (which so impressed the audience that it had to be repeated), At the Fountain (Schumann), Alabama (Spaulding), two Chopin waltzes and the Introduction and Tarentelle (Sarasate). The many encores given included several of the best known Kreisler concert pieces, some ballet music by Delibes, and the Brahms waltz in A flat. Andre Benoist gave fine support to the violinist.

One of the MacDonald-Mason attractions for the year was the recital by Rachmaninoff at the Fair Park Coliseum, January 26. A fine program was given; although he received much applause after each number, the pianist did not respond to encores until after the regular program was finished. If there were any regrets it was only because there were not presented some of the greater works by the pianist-composer and other composers of the modern school.

Arthur Middleton and Paul Althouse appeared in a joint recital, January 29, on the course of the Dallas Male Chorus. These artists sang both duet and solo numbers and were forced to respond to many encores. Mr. Middleton's sterling artistry proved thoroughly satisfactory to the discriminating listener. Mr. Althouse was at his best in dramatic offerings, The Great Awakening (Kramer) being given with splendid effect, and his encore, the Vesti La Giubba from Pagliacci, arousing the audience to great enthusiasm. The Dallas Male Chorus appeared in a couple of offerings and acquitted itself admirably. Paul Van Katwijk is conductor of the chorus. Matona, Lovely Maiden (Orlando di Lasso) and Songs of Araby (Clay) were the choral numbers.

The first of the four concerts scheduled by the Dallas

Symphony Orchestra was given recently in City Hall Auditorium and was a decided success, showing a large advance in artistic achievement. The personnel of the orchestra is somewhat increased this season, now numbering fifty pieces. The orchestra was organized from a nucleus of six pieces six years ago, and has been constantly developing under the direction of Walter J. Fried. The money for keeping the organization together and presenting the concerts is raised entirely by personal subscription.

The program included overture to The Czars' Bride (Rimsky-Korsakoff), Grail Scene from Parsifal (Wagner), and an aria from the Escape from the Seraglio (Mozart) sung by Helen Cahoon, accompanied by Elizabeth Gay Jones. Her encore was the Norwegian Echo Song and her second number The Wren (Benedict), with violin obligato played by Mrs. Walter Fried. The Thunderbird suit (Cadman), Schumann's Traumerie, serenade (Drigo), and a suite of three short dances (Edward German) made up the latter half of the program.

Katherine B. Peepless, pianist, a recent addition to the faculty of the Hockaday School for Girls, appeared in her initial recital at the City Temple, and in a program making great demands both technically and musically, created an excellent impression. Her program contained the prelude and fugue in D major (Bach-Busoni), the rendition of which was particularly fine, and the Beethoven Waldstein sonata. Other numbers were by Chopin, Liszt, and Saint-Saëns, with one modern composition, the Prelude de Profundis, by Balfour Gardiner. Mrs. Peepless has a fluency of technique, a fine regard for tonal beauty and fine contrasts in interpretation.

The eight Victor artists who come here each season again appeared at the Fair Park Coliseum, giving a variety of solos, duets, trios, quartets and stories. Those in the company are Henry Burr, tenor; Billy Murray, tenor-comedian; Alexander Campbell, tenor; Frank Croton, bass; Monroe Silver, monologist; Rudy Weidoeft, saxophonist; and Frank Banta, pianist. The program was immensely enjoyed by a large crowd.

An interesting feature this week at the Majestic Theater was the presentation of Huston Ray, pianist, who gives an unusual act called the Lamp of Inspiration. It is a combination of moving picture, reproducing piano, and his own piano playing. Mr. Ray gave several sparkling selections both alone and with his own recordings on a Duo-Art piano.

The regular concerts on Sunday afternoons continue to draw enormous crowds to the theater. The Rachmaninoff prelude in C sharp minor was played particularly well recently. Another interesting feature was the elaborate prologue in which the voice of Lucille Henthorne, soprano, was heard to good advantage. Other important compositions played by the orchestra during the last few weeks were the overture to The Flying Dutchman (Wagner), Oriental Suite (Lalo), Le Nil (Lereaux), and Massenet's Elegie.

R. D.

Dayton, Ohio, February 1.—Under the baton of its new conductor, Fritz Reiner, the Cincinnati Symphony Orchestra made its initial appearance here in Victory Theater prior to the holidays. A Beethoven program was given which included the Leonore overture, the fifth symphony and the fifth piano concerto played by Margaret Melville-Liszewska. It is doubtful whether the fifth symphony has ever had a more satisfactory interpretation in Dayton, the pianissimo passages being remarkably lovely. Erika Morini, violinist, gave a recital under the auspices of the Civic Music League, January 8, in Memorial Hall.

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Harry Kaufman played sympathetic accompaniments. Miss Morini's program included the Bruch concerto and numbers by Beethoven, Brahms, Schumann, Tchaikowsky and Sarasate.

George Fisher, organist at the Lake Avenue Baptist Church in Rochester, gave an enjoyable recital in the First Baptist Church, January 9. The program included a number of his own transcriptions.

Paderewski appeared to what was probably the most enthusiastic audience which ever greeted an artist in this city, January 21, in Memorial Hall. After a lengthy program and many encores the people refused to leave the hall until the lights were turned out. This concert was under the local direction of Adelaide O'Brien.

The Cincinnati Symphony Orchestra gave its second concert here this season in Victory Theater, January 24. The program included the Rimsky-Korsakoff Scheherazade, Romeo and Juliet overture (Tchaikowsky), and Krazy Kat, a jazz pantomime by John Alden Carpenter. M. C.

Easton, Pa., January 31.—The last of a series of three organ recitals was given in Zion Evangelical Lutheran Church by Thomas Yerger, organist of Lafayette College, assisted by the college choir under the direction of H. T. Spengler. Mr. Yerger played numbers by Bach, Yon, Fry, Guilman and Russell. The choir sang numbers by Shelly, Shackley, Gordon Balch and Nevin's arrangement for men's voices of Himmel's Incline Thine Ear.

The Bethlehem Steel Company chorus of eighty-five men, under the direction of John T. Watkins, gave an interesting concert in the Orpheum Theater.

The annual meeting of the Northampton County Historical Society was held at Margawilla, the home of Frank C. Williams. The address was delivered by S. G. Zerfass, B.D., of Ephrata, Pa., the subject being The Importance of Local History. Mrs. J. H. LeVan, violinist; Eudora Seager, mezzo soprano, and Edna Jones, pianist, gave a delightful program.

The first musicale of the Woman's Club chorus was given in the lecture room of the First Presbyterian Church. The excellent program, selected from the compositions of Brahms, was under the direction of Mrs. L. N. Bracefield. The soloists were Mrs. Ezra Bowen, violinist; Zern Heberling, flutist, and Mrs. E. R. Yarnelle, pianist. Choral music was sung by the Woman's Club chorus, under the direction of Mrs. George C. Macan.

Much interest is being manifested in the music memory contest inaugurated by the Easton Community Service.

The first recital of the Hay School of Music was very well attended. The program was given by Robert Kuebler, pianist; Helen Wolbach, soprano; Ella Ziegler, organist, and Benjamin Gomer, violinist. G. B. N.

Elkhart, Ind., February 5.—The Matinee Musicale gave a program of unusual interest, January 16, at the Y. W. C. A. Brenda Fischer McCann, pianist, gave two groups by Scarlatti, Beethoven, Paderewski, Liszt and MacDowell. Alene Webster, soprano, sang A Picture (Curran), Happiness (Branscombe), Lullaby (Cyril Scott), Take Joy Home (Bartlett), By the Fountain (Ware), and The Wren (Benedict). These artists were assisted by the Ladies' Quartet, which rendered Four Indian Songs, by Cadman. The personnel of the quartet is Mrs. A. J. Baumgartner, first soprano and director; Mrs. Francis Compton, second soprano; Louise Jenner, first alto, and Emma Short, second alto.

A piano recital was given under the auspices of the Brunk Music Studios by Allen Spencer, January 24, at Trinity Methodist Church. Mr. Spencer, who comes from the American Conservatory of Chicago, played a varied and interesting program. B. F. M.

Forest Glenn, Md., January 30.—Maryon Burleigh Martin, New York contralto and instructor, who has been professionally busy in Lynchburg, Va., is now connected with the National Park Seminary in this place, a suburb of Washington, D. C. With her splendid class of young women pupils she gave the Gilbert and Sullivan operetta, The Sorcerer, January 22. The performance took place in the Odeon, which was well filled to hear this performance. Miss Martin has frequently staged this and other works, so knows how to get the best results. The nine principals concerned were Mary Virginia Holme, Beulah Stevens, Nancy Byrd, Minna Wreden, Geraldine Hadsell, Beulah Floy Bledsoe, Lavinia Cloud, Martha Smart, Matilda Minces. Violins, viola, cello and piano furnished the instrumental background, and Miss Martin won praise for the successful affair. Fanny Helner, who is known in New York, is connected with the piano department of this seminary and a large class is enrolled this year. R.

Fort Collins, Col., February 7.—The mid-winter concert of the Fort Collins Community Chorus, given in the First Methodist Episcopal Church, January 30, under the direction of Matthew Auld, was another marked success for the chorus. In addition to the choral selections, a ladies' sextet was sung by Mrs. Hill, Mrs. Tilton, Mrs. Martin, Miss Bappert, Mrs. Gates and Mrs. Goodrich; Mrs. Charles R. Evans, soprano, sang some solos; Messrs. Auld, King, Schureman and Larimer contributed a quartet number; Mrs. E. F. Resek played a piano solo; Beulah Anderson and the male quartet gave a selection, and Miss Anderson and C. T. Hughart sang solo parts in a number including both chorus and solo voices. Mrs. Fred H. Larimer was

accompanist at the piano and Mrs. A. H. Dunn accompanied several numbers on the pipe organ. E. A.

Granville, Ohio, February 3.—With Debussy's string quartet and Kreisler's quartet in A minor as the principal numbers, the Letz String Quartet treated a large Granville audience to an unusual evening of chamber music on January 29. A quartet by Tchaikowsky, Schubert's Variations on Death and the Maiden, Raff's Mill, and one of Percy Grainger's compositions completed the program.

The Granville Festival Association has combined its series of artists' recitals with a lecture course fostered by the schools of the community. Large audiences have already heard the Hinshaw Concert Quartet and Alice Baroni. H. W. F.

Peoria, Ill., January 30.—Mischa Levitzki, pianist, and Elena Gerhardt, mezzo soprano, appeared in joint recital in Mohammed Temple, January 10. This concert (Continued on page 62)

MILHAUD CONDUCTS THE PHILADELPHIA ORCHESTRA

Hans Kindler and Inez Barbour Soloists at Monday Morning Musicale—Arthur Hice in Recital

Philadelphia, Pa., January 31.—Darius Milhaud was the guest conductor of the Philadelphia Orchestra at its concerts of January 26 and 27. The program was a delightful mixture of the old and new. The concerto in D for orchestra, by Ph. Em. Bach; the Mendelssohn symphony No. 4, in A, and Bizet's second suite, L'Arlesienne, composed the first part. The latter half included an overture (Poulenc), nocturne (Auric), serenade in three parts (Milhaud), Parade (Erik Satie), and Three Dances de Saudades do Brazil (Milhaud).

MONDAY MORNING MUSICALES.

The artists at the Monday Morning Musicale, January 22, were Inez Barbour, soprano, and Hans Kindler, cellist. Mr. Kindler opened the program by playing, unaccompanied, the prelude and fugue from a Bach suite in C minor. Miss Barbour then sang four French songs. Mr. Kindler's other numbers were by Bach, Valens, Sibelius, Saint-Saens, Debussy and Piatti. Clarence Fuhrmann was the accompanist.

PHILADELPHIA MUSIC CLUB.

The Philadelphia Music Club presented an interesting program at the meeting on January 23. Eleven-year-old Jeanne Behrend (who played recently with the Philharmonic Orchestra), was soloist and was presented with a gold medal for the best original composition by children under fifteen years. Her numbers were the G minor nocturne (Chopin), Le Coucou (Daquin), and one of her own compositions, Indian Lament. Three Cautionary Tales (Liza Lehmann) were sung by Margaret Anders, contralto. Vera Murray Covert, soprano, offered two songs, Le Tasse (Godard) and Song of the Open (La Forge). A trio composed of Florence Haenle, violinist; Irene Hubbard, cellist, and Blanche Hubbard, harpist, played three numbers: Extase

(Ganne), Hungarian Dance No. 5 (Brahms), and Love Song by Fleiger. Helen Ackroyd-Clare, contralto, also sang three songs, Hymn to the Night (Campbell-Tipton), Sweetheart (Cowen) and The Nightingale Has a Lyre of Gold (Whelpley). Dorothy Goldsmith Netter, pianist, played a Chopin nocturne and paraphrase on the Blue Danube waltz, by Schulz-Evler. The program closed with Ah, fors è lui from Traviata, sung by Dorothy Fox.

METROPOLITAN OPERA COMPANY.

The offering of the Metropolitan Opera Company, January 23, was Romeo and Juliet.

ARTHUR HICE IN RECITAL.

Arthur Hice, a promising young Philadelphia pianist, appeared in recital in the foyer of the Academy of Music, January 25. His program included the Bach-Liszt organ fantasia and fugue in G minor, the Gluck-Sgambati Melodie, the Beethoven-Seiss Contre-Tanz in C major, the Chopin sonata in B minor; nocturne in D flat and polonaise in A flat; Reflets dans L'eau, Toccata and Sarabande, by Debussy, and the Liszt Gnomens-Reigen. M. M. C.

Joseph Hollman for Japan

Joseph Hollman, the distinguished Dutch cellist, is nothing if not adventurous. Europe and America are not to remain the only countries to revel in his fine art. He is leaving shortly for Japan on a trip of musical activities as well as recreation. Japan has recently shown considerable interest in the musical lights of the Western World, and she will no doubt welcome one of the greatest cellists before the public.

Robert Ringling Busy

Within the last three weeks Robert Ringling has appeared in Youngstown, Detroit, Buffalo, St. Louis, Memphis and Birmingham with the San Carlo Opera Company. He was heard in recital Saturday, February 3, in New Orleans; 6, in Pensacola, and 8, in Montgomery, Ala. He rejoined the San Carlo Grand Opera Company in Texas, after which he left with that organization for a trip to the coast.

Alexander Russell Sole Manager of Dupré

Inadvertently it has been printed that Bernard Laberge, the concert manager of Montreal, was "the manager of the French organist, Dupré," whereas Dr. Alexander Russell, of Wanamaker's, New York, is his American manager, Mr. Laberge having Canada as his booking field for Dupré. Dr. Russell is already booking Dupré for a tour during the season of 1923-1924.

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OPINIONS OF THE PRESS

More Laurels for Arturo Bonucci

As will be seen by the press notices that follow, Arturo Bonucci, Italian cellist, has won the highest success wherever he has played. One paper says he is "second to none of the great masters of his instrument," another says "his dazzling technique is strongly reminiscent of the violin technique of Heifetz." Much has had to be omitted from these reprints because of limited space, but that which remains shows what a hold Bonucci has on his audiences:

Bonucci a Wizard on Cello. . . . It was evident from the start that here was a performer who was second to none of the great masters of his instrument that have been heard in Paterson. The fine graceful phrases of the slow movements and the spriteliness and clean-cut work demonstrated in the faster selections won admiration for him from the outset. . . . Mr. Bonucci was heard in an intermezzo and a Russian song by Lalo, and an allegro movement by Nachez. In all of these he displayed the same mastery and skill that was so apparent in his first group and that was a source of surprise throughout to all his hearers.—Paterson (N. J.) Press-Gazette.

Of these numbers the most pleasing were the Russian song in which Mr. Bonucci produced an extremely beautiful tone, and the Popper piece, which by reason of its dazzling virtuosity made a great appeal to the audience. The most interesting things of the evening were the encores, which included a movement from one of the Bach sonatas for cello alone, and also a very interesting and effective study in harmonics.—St. Louis City News.

The audience which greeted the artists was large and cordial to the point of enthusiasm. . . . Joseph Adler was also heard jointly with Mr. Bonucci in the Franck sonata, which number proved Mr. Bonucci's powers as an artist, and offered plenty of opportunity for the display of a flawless and dazzling technique, strongly reminiscent of the violin technique of Heifetz in his most brilliant moments. A light touch and a singing tone which was characteristic of his playing entirely eliminated any suggestion of clumsiness often associated with the cello as a solo instrument in the hands of any but the supreme artist.—Danbury Journal.

Bonucci Given Great Reception.—So commanding was the work of the two artists that the enthusiasm of the audience manifested itself right from the beginning, and gathered momentum as the recital progressed. Although their numbers were difficult and numerous, the artists were obliged, by reason of the thunderous applause of appreciation that followed their every number, to favor with encores. Their triumph was complete in every respect. . . . Graciously commanded the admiration of his audience, as did Bonucci, whose delicacy of style, fineness of tone, perfect phrasing and smoothness and accuracy in the execution of all movements, regardless of the difficulties facing him, made his playing divine.—Paterson Morning Call.

Bonucci proved himself to be a very gifted cellist, a young artist possessing fine mastery over his instrument. The strong points of his playing were particularly emphasized in his own three compositions Harmonics Capriccio and the encore following immediately, Filcuse; then an encore later during the evening Staccato Study—all showed much taste and ability for virtuosity.—Cedar Rapids Evening Gazette.

Joseph Malkin Praised in Various Cities

Joseph Malkin, solo-cellist, on tour with the Geraldine Farrar Company, wins honors everywhere he plays, as will be noted in the press excerpts printed below:

The assisting artists were extremely well received, the cellist especially being recalled with great enthusiasm and responding with two encores.—Cincinnati Post, November 23.

Mr. Malkin made a favorable impression as a cellist of individuality and good technical equipment. He had no inclination to the luscious or sentimental, but played with directness and conviction.—Louisville Courier-Journal, November 24.

Mr. Malkin's numbers gave him every opportunity to display a superb technique and faultless tone, and his audience rewarded his efforts by prolonged and sincere applause.—Johnstown Ledger, December 5.

Mr. Malkin was accorded enthusiastic applause with his cello playing. All of his numbers were familiar selections, one of the most beautiful being Rimsky-Korsakoff's Chanson d'Indoue.—Washington Observer, December 4.

Joseph Malkin, cellist, left an unusually good impression. Possessed of a delectable tone and a genuine warmth of musical feeling, his playing is more than pleasing. Hungarian Rhapsody by Popper was truly vivid with the wild, unrestrained sorrow and joy of the Hungarian story, child-like in his abandonment to mood. Reminiscent of Liszt's famous works of the same name, it sparkles with the same sort of technique, and it was played in a very dashing and brilliant fashion. The Beethoven Minuet in G, given as an encore, was delightful in its smallness, an example of delicate artistry. Mr. Malkin is an artist well worth an entire program.—Dayton Evening Herald, November 18.

Morris "Predestined for a Great Career"

The accompanying pithy sentences refer to Harold Morris and are self-explanatory:

A good musician, endowed with talent, temperament.—New York Evening World.

One of the few who have early persuaded audiences of the enjoyable quality of music.—New York Times.

Audience enormous.—New York American.

Played with careful attention to contrast in color and dynamics.—Brooklyn Eagle.

Predestined for a great career.—New York Staatszeitung.

Big tone—plays with feeling—pleasing touch.—New York Herald.

A capable American artist and an exceptionally successful evening.—New York Evening Mail.

Mr. Morris has more than the average talent and a broader musical vision than most of his contemporaries.—New York Tribune.

The playing of a musician. A strict sincerity was the underlying factor.—New York Sun.

Mr. Morris is a musician in every way, possessed of a fine sense of interpretation, an abundance of power, and is a tonal artist of the first rank.—New York Morning Telegraph.

A master of his instrument.—Dayton (Ohio) Journal.

Sundelius Proves "Sterling Attraction"

Recently Marie Sundelius appeared in a recital at Jamestown, N. Y., and "sang her way straight to the hearts of the audience." "Mme. Sundelius' appearance proved beyond doubt that she is a sterling attraction, as she has made half a dozen or more appearances in Jamestown within the last few years, and yet she was greeted with a large audience." The preceding is quoted from the Jamestown Journal.

The following criticism appeared in the Utica Observer Dispatch after Mme. Sundelius' recent appearance in recital in that city for the B Sharp Musical Club:

Music-lovers who had anticipated the coming of Marie Sundelius with pleasure were in no way disappointed last night, when at the Avon Theater the grand opera star gave an exquisite program. That

Sundelius deserves the praise which has been heaped upon her by critics was evident from the first selection. The concert, given under the direction of the B Sharp Musical Club, brought out not only the members of that organization but also many other patrons of music from this city and the vicinity and may be said to have started off most appropriately the season of music in this city. In the fresh and springlike beauty of Sundelius' voice one forgot the trained singer. This was especially so in the lyrics. There was a sense of beauty in the phrasing that impressed even the most unlearned in music. It was evident that she "sang because she loved to sing." In the Balatella, her voice was lovely beyond words, and the tribute of applause she received was richly deserved. Sundelius repeated two of her final selections and also responded most graciously to encores.

Garrison Delights in Baltimore Recital

"Fresh from triumphs in Germany and Austria," says the Baltimore American, apropos of Mabel Garrison's Baltimore recital on January 8, "Mabel Garrison gave a recital at the Lyric last evening under the auspices of the Flying Club of Baltimore. There is no more artistic singer anywhere than Miss Garrison and she was in particularly good form last night. In beauty of phrasing, clarity of diction, understanding of dynamic values and refinement of style, she is unexcelled. The quality of her voice, always beautiful as it was, seems now to have an added richness and warmth, and even greater flexibility."

The Baltimore News agreed, saying:

The recital of last evening showed her distinctly in the light of a concert singer and one possessed of considerable ability in presenting concert songs. Her voice is one that makes a strong appeal to her hearers, chiefly on account of the beauty of its tone quality, which retained throughout the entire range, and on account of its extreme flexibility. It is a somewhat light voice, but with splendid carrying power, and particularly noticeable in assisting her in interpreting was her admirable breath control.

The Baltimore Sun supplemented these comments with the view that:

In the development of her lower tones and in the general finish of her singing she has made a notable advance. With these improvements added to her former equipment she has lost nothing of the sweet, smooth quality which always marked her natural voice nor of her accuracy of pitch nor of the personal charm which is a considerable part of her artistry.

A Fine Tribute to Chamlee

When Mario Chamlee appeared recently in concert in Springfield, Ohio, he inspired one of the members of his audience, Lida Keck Wiggins, to write the accompanying poem:

The day had been a fevered one and long,
My heart was burdened with an hundred cares;
My soul was weary of the things of earth;
And then I went to hear an hour of song
By one who laurels with earth's great ones shares;
By one whose singing is a thing of worth.

I sank exhausted in my seat and thought
Of all the tasks the day had brought to me.
And said: "If I might die I should rejoice."
And then he came upon the stage, and wrought
A change that was not short of wizardry
The moment that he gave to us his voice.

The tones of it were chime to the brain;
The color of it drew gray clouds away;
The melody was like a magic balm;
All weariness was gone. I was again
As rested as at dawn of the day;
For tumult there succeeded healing calm.

He sang of flowers and trees and deathless love.
He breathed a soul into the printed word;
He charmed us with the magic of his art.
And to ethereal regions far above
My thoughts were lifted as I saw and heard
This singer who sang to us from his heart.

Gabrilowitsch's Second New York Recital

From the distantly related activities of conducting the Detroit Symphony Orchestra, Ossip Gabrilowitsch is modulating in successive stages through a Lynchburg recital under the auspices of the Music Lovers' League, and a recital at Sweetbriar College the following day, to his second New York recital of this season, February 17.

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Nyiregyhazi's Tonal Knockout

Nyiregyhazi's triumphs continue on the Pacific Coast. The following appeared in the Los Angeles Record:

First, Nyiregyhazi won his audience. Then in its infectious enthusiasm the audience won him. Then in mutual admiration the two lingered on, paying homage to the masters, the pianist playing encore after encore to the delight of thousands.

No artist has so ruthlessly and savagely assaulted the keyboard in Los Angeles as did this young Hungarian Monday night. But in spite of his unrelenting power, he managed to keep his instrument singing. Great volumes of tone engulfed the Auditorium, but it was pure tone. Nyiregyhazi was not just an energetic thunderer.

Sitting stiffly erect, with hands that moved in machine-like and flawless rhythm, the pianist hammered out the Bach-Busoni Toccata in D Minor with a virtuosity that dazzled his audience. Before it could recover, he had his instrument alternately rippling and shouting with that peculiar hard brilliance that is Nyiregyhazi's own in a Liszt arrangement of Schubert's Wandererfantasie. It was surprising!

The Scriabin numbers were masterly. The pianist actually plucked new musical values out of the Poeme in F sharp, op. 32, making the strings yield sounds not in the traditional category. Glittering flame points projected themselves through the crashing pyrotechnics of the Poeme Satanique, op. 36. It sounds like exaggeration, but it is simple fact.

The Liszt Rigoletto Paraphrase was a total knockout. Runs, trills, arpeggios, smashing octaves, all intermingled in a way that will send any house in America wild.

The fluency of the Chopin Mazurkas was amazing. The program proper closed with Percy Grainger's arrangement of Tchaikowsky's Flower Valse—a succession of intoxicants in heavy rhythms and of technical marvel after marvel.

The longer Nyiregyhazi played the more spontaneous of mood he became.

And, oh boy! Talk about your cornet triple tonguing! Did you ever hear anyone get away with that sort of thing better than Nyiregyhazi in Schubert's Erl King?

Princess Alice Meets Lancellotti, Her Former Teacher

Chevalier de Lancellotti, piano teacher and operatic coach, who now has a studio in New York, was delighted to be remembered by a former pupil of his, Princess Alice of Greece, who is now visiting this country. Princess Alice was a piano pupil of Chevalier de Lancellotti when he was in Malta where, for many years, he was the leading teacher at the Malta center of the Royal Academy of Music and the Royal College of Music of London, and also impresario of the opera companies that played in the Malta Opera House.

Chevalier de Lancellotti was greatly pleased to receive the following note from Princess Alice:

Dear Chevalier de Lancellotti:

I was away in the country all day yesterday and found your beautiful flowers here on my return. I was very much touched and thank you most sincerely.

I did not know that you had left Malta and were over here now. I have always remembered my lessons with you as the most enjoyable ones I have ever had.

I would very much like to see you again, but I suppose you are very busy and I do not know what sort of hour would suit you best. Will you only let me know beforehand, so as to be in when you come. Thanking you once more,

Yours sincerely,

(Signed) ALICE, Princess of Greece.

He was received by the Princess, who was visibly touched by their talk of the old days at Malta, where she lived for several years with her parents, the Prince and Princess Louis of Battenberg.

Von Klenner Pupil "Saves the Day"

The Jamestown, N. Y., Journal of January 15 gives an account of a concert of the Mozart Club of that city, telling of Aimee Clayton-Jones' success as soloist. It begins with the head lines "Mrs. Jones Saves the Day," following this with "Singing of Jamestown Woman Easily the Feature of the Mozart Club Last Saturday Morning—Voice of Wide Range—Great Power—Richness of Quality." Part of the article read:

The singing of Mrs. Clayton-Jones was easily the feature of the program. She achieved an artistic success in the aria, Ah Rendimi (Rossi). She has lately returned from studying with Mme. Katharine Evans von Klenner. She sang the aria with full tone, great flexibility in the allegro movements, and with much emotional expression. It was really a most excellent rendition. She received genuine and spontaneous applause.

Mme. Cahier to Sing Often in New York

Mme. Charles Cahier, whose first New York recital—a most decided success—took place on Monday, February 5, and is reviewed on another page of the MUSICAL COURIER, announces a second recital for the afternoon of March 16, this time in Aeolian Hall. Mme. Cahier, an American by birth, who is planning her first season in her native land after a career of eighteen years abroad, is singing not less than five times in six weeks in New York, with the Friends of Music (December 31 and February 25), with the Beethoven Association (January 8), at Miss Brandström's lecture (February 9), and in her own two recitals (February 5 and March 9).

Miss Brandström is a daughter of the Swedish Ambassador at Petrograd, and has been nominated by the Nor-

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wegian Government as this year's candidate for the Nobel Prize. She has become famous in Russia for her work in rescuing thousands of war prisoners exposed to the hardships of Siberia. It is in their interest that she is here in America lecturing.

Evans and Salter to Manage D'Alvarez

Marguerite D'Alvarez, the contralto, will be under the exclusive management of Evans and Salter next season. With this addition, they will have four of the biggest artists before the public today—Amelita Galli-Curci, Tito Schipa, Josef Lhevinne and Marguerite D'Alvarez.

Mme. D'Alvarez is well known in this country and abroad. Her fame and popularity are coincident both with opera and concert. Her tours, covering the leading musical centers of the world, have been of a sensational order, while the echoes of her triumphs have reverberated around the globe. Last season was the busiest, also the most notable, of her remarkable career. All peoples and individuals have rendered tribute to the exceptional talent of this exceptional artist, who has been blessed with a voice of such engaging quality as to incite most fulsome praise—a voice that delights the connoisseur and the dilettante and which has been alluded to as "A Miracle of Nature," because of its supernatural elements.

That she lives in her songs and that they live again in her is probably the simplest way in which to convey her power of fascination upon an audience. Due to her inalienable heritage of temperament, brilliancy and grace, as well as numerous and divers opportunities of culture, education and environment, she brings to her interpretations a composite of those attributes that enables her to rise above things mundane and thereby transport those who look and listen to ethereal realms. With everything to offer, including an absolute homogeneity of register and scale, it is only natural for her to catch the inner meaning of a song and transmit it with equal intensity to the listener.

Had she been American or English born it might not have been possible to record that statement, for the desire to express emotion externally is less pronounced with these races than with Latins, because the Anglo-Saxon conceals emotional display. In this Mme. D'Alvarez has an advantage. Although a native of England, where she was born during the residence there of her father (Marquis Alvarez venere de Lobaton) as Peruvian minister, she is a real daughter of the Incas through her grandmother, who was the last queen of that extinct line. Having travelled extensively

and with much operatic experience, her command of stage technic and deportment has added materially to her ability to enhance a naturally resplendent stage presence. Her appeal invariably comes as an entirely new vocal sensation from a singer with a distinctive message. Such is her power over audiences that she is able to sway them to her own mood.

S. K.

Many February Dates for Schumann Heink

Tampa and St. Petersburg (Fla.), Birmingham (Ala.), Greenwood (Miss.), Bowling Green (Ky.), St. Louis (Mo.), Muskogee and Tulsa (Okla.), Fort Smith and Little Rock (Ark.) will be the cities to hear Ernestine Schumann Heink during the month of February. The diva, completely recovered from her recent serious illness, is once more establishing new records for popularity and sold-out houses.

A Busy Fortnight for Samaroff

Beginning with an appearance at Philadelphia on February 13, Olga Samaroff has a busy fortnight ahead. On February 15 she will be heard in Harrisburg, on February 19 in Philadelphia again, on February 20 in Beaver Falls and on February 24 in Niagara Falls.

Keener Returns from Canada

Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, has returned from Canada where she gave a number of concerts with much success. Since returning, she has appeared in Cleveland, Pittsburgh and New Wilmington.

Gunster for Syracuse Festival

Frederick Gunster, the American tenor, has been engaged for a performance of The Seasons (Haydn) at the Syracuse Festival, May 1. Mr. Gunster is at present on a recital tour in the South.

Mrs. Harcum Entertains

Mrs. Harcum, of the Harcum School, Bryn Mawr, Pa., will entertain at dinner in honor of Count Victor de Wierzbicki before his lecture on French Literature Since 1914.

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Margaret Matzenauer, Contralto, January 19

Evening Globe.

Never, perhaps, had her extraordinary voice sounded so completely beautiful, and technically she was at her best.

Evening Journal.

She sang these with considerable persuasiveness as to their contents, but always through the hampering fog that a lack of vocal freedom created.

Jacques Thibaud, Violinist, January 21

Sun.

Rarely has Mr. Thibaud's tone sounded so full voiced, his technique so secure and brilliant.

Evening Mail.

His tone is frail, almost to the point of emaciation.

Evening Journal.

He was technically not in quite as good form as when he made his last previous appearance.

The Norfleet Trio, January 22

Tribune.

There was an agreeable freshness and energy in the performance of these young artists.

Globe.

What it especially lacks is spontaneity and authority.

Tribune.

The dominant spirit seemed to be Catherine Norfleet, the violinist, whose tone, in calmer moments, flowed out clearly and strongly.

Globe.

The tone of the violinist, too, wants the verve, beauty and vigor necessary for such an important factor in a trio.

Evening Mail.

With highest individual honors resting over the head of the pianist.

Sun.

The cellist, Leeper Norfleet, seemed perhaps the ablest of the three.

Georges Enesco, Violinist, January 22

Sun.

Last night we had him in his third [capacity as soloist] and in one where he was equally interesting, even if not preeminent.

World.

He might far better trust to his composing to make his fame secure.

Times.

Mr. Enesco's playing is notable for its exquisite purity of intonation, especially in double stoppings, of which Leclair's sonata is all compact, as well as in Bach's suite. . . . His certainty in such passages is almost uncanny; and any deviation from the pitch or any searching for it, most rare. . . . There are remarkable freedom and flexibility in his bowing.

American.

True, his intonation frequently was at fault, particularly in the famous chaconne of the Bach partita.

World.

He made frequent slips both in bowing and intonation.

Cleveland Orchestra, January 23

World.

The strings, as a whole, possess excellent tone and sonority.

Evening World.

The tone of the violins, while an improvement over last year, still lacks sonority and vibrancy.

Herald.

The strings of the orchestra are unusually good.

Guionar Novaes, Pianist, January 23

Times.

In Cesar Franck's Prelude, Choral and Fugue she showed that insight and reserve, with many subtle gradations of tone and with beauty of tonal coloring; . . . and on the whole, with comprehension and intelligence.

American.

From a purely interpretative point, moreover, in phrasing, nuance and accent, her methods left much to be desired, casting doubt on her musical discernment and taste. Particularly noticeable was this in the Cesar Franck work, to which she brought little emotional warmth and intensity of expression.

Evening World.

The artist's technical mastery of the keyboard is as supreme as ever.

Evening Mail.

This straightforward player has not deviated from her progress up the hill of success.

Evening Post.

Her playing, too, has matured into something even more rich and strange than before.

Globe.

Mrs. Novaes' performance yesterday was uneven. Altogether in this recital Mrs. Novaes scarcely lived up to her earlier fame.

American.

Frankly, however, her playing did not measure up to her former standards.

New York Symphony, Accompanying Ernest Schelling, January 23

Evening Post.

Mr. Schelling was sympathetically assisted by the New York Symphony.

Evening World.

The accompaniments had uncertainty and ragged spots which failed to upset the soloist.

World.

Rene Pollain, who conducted the orchestra, gave the Beethoven number a typical "strong man's reading," marked here and there with a typical strong man's tenderness.

Sun.

The orchestra sounded stiff, too, and sometimes over-vehement.

Harpichord Concert Intime at Plaza

Frances Pelton-Jones was heard in a charming harpichord recital at the Plaza, Tuesday afternoon, January 30, assisted by Louise Hubbard, lyric-soprano. Although this predecessor of the piano is limited as to volume and coloring, still it was interesting to hear the seventeenth and eighteenth century compositions played on the instrument for which they were originally written. Miss Pelton-Jones played them with clarity and grace and refinement of style. The Galuppi sonata in D major was especially well played. The Bach prelude and fugue in B flat major also had distinction. Other selections were by Handel, Scarlatti, Pergolesi, Dr. Thomas A. Arne, Boccherini, Rameau, Martini, Arbeau and Grainger's setting of a Morris Dance, Shepherd's Hey.

Miss Hubbard has a pleasing lyric soprano voice that lent itself well to songs of the same period, and the harpichord accompaniments were in keeping with the general atmosphere. With clear tones, delicacy and good diction

she sang two groups. The Weckerlin bergerette, Chanton les amours de Jean, was especially pleasing, and a lovely encore was The Lass With the Delicate Air.

A good sized audience applauded enthusiastically.

The Chalif Dancers Please

On Saturday evening, January 27, the Chalif Dancers appeared at Carnegie Hall, in a program of Louis H. Chalif's own compositions. The first number consisted of a new fairy ballet in one act, Once Upon a Time, written by Mr. Chalif. It was beautifully executed and costumed by Maria Kalinina and Boris Artzybasheff; and the children included in the cast of fairies, elves and friends of the Child were pliant and graceful. Edward Chalif, son of the dancing master, played the Beggar-Prince, and Grace Moritz the Fairy Princess; Martha Sleeper enacted the role of the Child.

The solos were divided into four groups: Oriental, Interpretive, National, and Character and Toe Dances. While each was typically beautiful and charming, certain individuals stood out from the background. Highest praise is due the little dancer, Marley. From the moment of her entrance in The Wind (toe dance), she held the audience with her magnetic personality. When she appeared in the Slave Girl, her second number, she was greeted with a round of generous applause which she amply deserved. The Magyar Dance completed the offering, and brought forth such a storm of approval that she was forced to bow her appreciation repeatedly. The audience continued to recall her until the next number put an end to its enthusiasm.

Second to Marley, in perfection of dancing and popularity with the audience, came Virginia Beardsley, whose wholehearted appreciation of her various roles could not but attract attention. Of her three numbers, Marche Slave was undoubtedly the outstanding feature of the performance.

Edward Chalif deserves much commendation for his dancing, not only as the Beggar-Prince of the fairy play, but also in the three difficult numbers which he executed with much skill and dexterity. The Second Hungarian Rhapsody and the Caucasian Dance were feats in themselves, and Music Hath Charms, which he danced with Margaret Montgomery, was a credit to himself and to his father.

Elsa Heilich gave an interesting little tambourine dance, La Zingara, and later appeared in The Vine. Mary Hutchinson in The Firebird, and Gloria Gould in the Nautch Dance, also proved popular. Other solo dancers were: Dorothy Wilson, Anne Griffin, Harriet Russ, Frances Chalif, Verna Watson, Grace Moritz, Dorothy Oulcott, Margaret Montgomery, Irma Klopheus and Floyd Shaver.

After his son's final number, Mr. Chalif appeared in person to acknowledge the appreciation of the audience, which gave him the ovation he deserved.

Activities of Haywood Institute Teachers

Ellen Hughes, of Sacramento, Cal., has five classes in Universal Song with twenty-five in each class as part of her regular school work. Agnes Boland has organized a new class at Rockland High School in South Natick, Mass. Margaret H. Perkins, director of music at Upper Darby, Pa., has introduced Universal Song in classes as a regular high school subject.

Universal Song is being established by Oscar Lyders, director of music at Waldorf Lutheran College, Forest City, Iowa, as part of his regular course, and five classes have already been organized. Mr. Lyders gave a lecture-demonstration of Universal Song before the assembly of the college on September 1. Walter S. Edwards of Stamford, Conn., has two new classes as part of his regular school work.

Barclay Engagements

John Barclay will be soloist with the Mendelssohn Choir at Toronto on February 15. On February 18 he will appear with the Detroit Symphony Orchestra.

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San Francisco Symphony Closes Most Successful Season—
Lawrence Strauss Soloist with Berkeley String Quartet

Berkeley, Cal., January 24.—The season of San Francisco Symphony Orchestra concerts came to an end recently, with a splendidly rendered program under the baton of Alfred Hertz. A very large audience again demonstrated enthusiastically its pleasure. The community has shown a real appreciation of symphonic music, and the series proved the most successful ever given in Berkeley. This is confirmed by the letter from Conductor Hertz to the Greek Theater, which follows:

Gentlemen:
At the conclusion of our series of concerts in Harmon Gymnasium, I am anxious to express my great happiness about the splendid audiences we have had this season.

With regard to sincere appreciation of the very best in music, I feel that the audiences in Berkeley are second to none and I am more than gratified to see that after so many years of pioneer work, we have reached the stage where the Berkeley audience does not have to be lured into the concert hall by cheapening the programs. On the contrary, I find them to be more appreciative the higher the standard of works offered.

Very sincerely yours,
(Signed) ALFRED HERTZ.

POPULAR CONCERT SERIES.

The seventh program of the Chamber of Commerce Popular Concert Series was held at the High School, January 6. Lawrence Strauss, tenor, was the soloist of the evening and was accompanied by Therese Bauer. The Berkeley String Quartet rendered Beethoven's quartet in F major and other selections. The quartet consists of Antonio de Grassi, Robert Rourke, Edward Towler and William Dehe. Among the songs sung by Mr. Strauss was Child's Play, which was written by de Grassi. It was well received.

NOTES.

The Berkeley Public Library announces that a long list of volumes of music by many composers, recently added to its catalogue, is available.

The Beethoven Piano Club, consisting of the pupils of Roscoe Warren Lucy, held its first open meeting of the new year, January 14. The officers for the ensuing year are Merlyn J. Morse, president; V. C. Sengler, first vice-president; Esther Sittig, second vice-president; Beulah Butler Teasdale, secretary, and Lottie Ruddick, treasurer.

At a recent meeting of the Rockridge Women's Club a paper was read on The Violin and Its Tradition by Mrs. L. G. Leonard. A meeting of the choral section preceded the program of the students of music history.

H. B. Pasmore gave an invitational musicale recently in San Francisco, at Knabe Hall, when he presented Margaret Caldwell Speer, soprano; Mrs. Le Roy V. Brant, mezzo soprano; Wilson Taylor, tenor; assisted by Eva Walker, pianist, and Mrs. Gayle G. Moseley, accompanist.

The Scandinavian Club of the University of California gave a concert at Wheeler Hall, January 24, to which the public was invited. Natalie Bigelow, violinist, was the soloist and was accompanied by Maybel S. West.

Laura Jones Rawlinson, normal teacher of the Dunning System of Improved Music Study for Beginners, gave a lecture on the system, recently, at the home of Mrs. George Rooker Webb. She also lectured in Oakland on the same subject.

The Etude program for January 22 was under the supervision of Mrs. Willis H. Collins and had Great Masters Prior to Debussy for the subject. The soloists were Mrs. Herbert Avery and Emily Kauffeld Bragdon, pianists; Mrs. George A. Davis, Mrs. J. Parke Upshur and Mrs. George A. Wheeler, vocalists, and the string ensemble. Last week the club celebrated its nineteenth birthday. It is growing so fast that a clubhouse may be planned in the near future.

The Musical Blue Book of California, Alfred Metzger, editor, a 400-page musical reference book, is to be published from the office of The Musical Review Company, San Francisco, Cal.

SEATTLE NOTES

Seattle, Wash., January 26.—An interesting talk on American folk songs and ballads was recently given before the Musical Art Society by Max Garrett, of the University of Washington. The opinion generally prevails that such things are non-existent in this country. Dr. Garrett says that so long as there are old people to sing old ballads and songs and children to listen, the ballad and folk song will endure. Tunes were sung which had been discovered in the remote regions of the Vermont and the Kentucky mountains. Lone-some tunes, old spirituals and prairie songs of the cowboys each had its own idiom. Incidentally, Dr. Garrett told of places in the mountains of the South where the inhabitants still celebrate Old Christmas, which falls on January 6, what is called Twelfth Night.

The concert given by Vivien Strong Hart, soprano, was an artistic and financial success. The young singer leaves Seattle soon for New York and London. She has a three-year contract for the leading part in a new light opera, Aphrodite. Eugene Field Musser, from the Cornish School faculty, played Mrs. Hart's accompaniments and was listed for two piano solos but the audience insisted on two more. Mischa Elman was heard in recital here recently. The Metropolitan was packed, as was the stage, and he was given a warm welcome.

Edouard Potjes, the Belgian pianist, who is at the head of the piano department of the Cornish School, gave a fine program of classical music before an audience that filled the recital hall. Encores were demanded even after the opening number, the Waldstein sonata by Beethoven which he plays with convincing authority. On the reverse side of the program was a list of thirty-six numbers. The audience was requested to check twelve of them. In a recital which he

gave one week later Mr. Potjes played the twelve receiving the most votes.
A. M. B.

LOS ANGELES ENJOYS ROTHWELL'S WAGNERIAN INTERPRETATIONS

Los Angeles Women's Symphony Orchestra in Thirtieth Season—Los Angeles Trio Presents Novelties—Gamut Club Celebrates L. E. Behymer's Thirty-seventh Wedding Anniversary

Los Angeles, Cal., January 20.—For the seventh pair of orchestra concerts, given January 12 and 13, Conductor Rothwell chose an all-Wagner program. Opening with the first Faust overture, followed by the Siegfried Idyl and the Forest Murmurs, the first half of the program closed with the Ride of the Valkyries. The first two numbers of the second part of the program, Siegfried's Rhine Journey and Death and Funeral music from Götterdämmerung, were the most popular. The Parsifal number (Good Friday Spell) and the Tannhäuser overture concluded the program. All through the concert one sensed a genuine appreciation on the part of the audience. This unity of audience and performers is growing perceptibly—the pride of the public in the orchestra and conductor bringing a splendid response from the men.

For the sixth popular concert, January 21, Mr. Rothwell programmed Rimsky-Korsakoff's suite, Scheherazade, the prelude to the third act of Lohengrin and Charpentier's serenade from Impressions of Italy (viola solo by Emile Ferir). The audience demanded a repetition of the latter. The soloist for the day was Florence Ringo, who has a voice of exceptional range and quality. The Romanza from Adriana Lecouvreur (Francesco Cilia) was new to most of the audience. Her other aria was Ritorno Vincitor, from Aida.

The eighth pair of symphony concerts presented Benno Moiseiwitsch, who played the concerto by Schumann. The orchestral offerings were César Franck's symphony in D minor (given in commemoration of the composer's centenary) and the Scherzo Fantastique, op. 25, by Suk.

WOMEN'S ORCHESTRA.

Los Angeles boasts the largest and oldest symphony orchestra composed exclusively of women in this country. It was organized thirty years ago by Harley Hamilton, founder of the Los Angeles Symphony Orchestra, but for many years Henry Schoenfeld has been director. Concertmistress Bessie Fuhrer Erb and her sister, Lucy Fuhrer Gentry, holding the first chair of the cello section, have held these positions since the institution. While composed of many professionals there are still a large number who play for the love of it. This year they gave the Beethoven Symphony,

(Continued on page 60)

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No. 2, Debussy's Arabesque, No. 1, and allegretto grazioso, by Schumann, adapted for strings, woodwinds and tympani by Mr. Schoenefeld. This was especially delightful and had to be repeated. The closing number was Mendelssohn's overture, *Fingal's Cave*. Carl Gantvoort, baritone, was the soloist, offering the aria, *It Is Enough*, from *Elijah* (Mendelssohn), and a group of three songs by Strauss, Van der Stucken and Augusta Holmes.

SAN FRANCISCO MUSICIANS HEARD.

The Los Angeles Chamber Music Society presented the San Francisco Chamber Music Society as its sixth item. This organization gave finished renditions of Kreisler's A minor quartet, Ravel's quartet in F major, and a Bach suite for flute and strings.

ELMAN GIVES KORNGOLD SUITE.

The Philharmonic Course, which has given Los Angeles the best music available for many years, presented Mischa Elman in two recitals. The novelty of the programs was the Korngold Suite, in speaking of which special mention should be made of the work of Joseph Bonime, the accompanist.

THIRD CONCERT OF LOS ANGELES TRIO.

By maintaining high and unalterable ideals, May MacDonald Hope has made the Los Angeles Trio a success artistically and by untiring energy and persistence has put the organization on a safe financial basis. Associated with Miss Hope are Calmon Luboviski, violinist, and Ilya Bronson, cellist. Mr. Bronson occupies the first chair of the cellos in the symphony and Mr. Luboviski is also a member of the orchestra. Both are accomplished artists and experienced ensemble men. A program given January 11 was exceptionally interesting, containing the trio in B flat major, by Vincent D'Indy, and the sonata for piano and violin, op. 21, in C sharp minor, by Dohnanyi. The Dumky trio, op. 90, by Dvorak, closed a brilliant performance. There are three more concerts in the series and the subscription list practically fills the Ebell Auditorium.

NEW CADMAN COMPOSITIONS PLAYED BY COMPOSER.

Charles Wakefield Cadman and Princess Tsianina, Indian prima donna, appeared before a large audience in the Philharmonic Auditorium, January 11, in a recital given under the direction of France Goldwater, manager of Mr. Cadman. Assisting were Sol Cohen, violinist, and Robert Alter, cell-

ist, who with Mr. Cadman played two of this composer's compositions: the trio in D major and the Thunderbird suite arranged for trio ensemble. The program was not entirely of Mr. Cadman's compositions; Tsianina sang other Indian songs by Troyer, Lieurance, Burton and Logan. One great charm that invariably marks Mr. Cadman's recitals is the intimacy immediately established between the performer and the audience.

SMALLMAN FEATURES LOCAL COMPOSERS.

John Smallman, baritone, gave his annual recital in the Gamut Club auditorium, January 12, with Lonia Gregg at the piano. Calmon Luboviski, violinist, accompanied by May MacDonald Hope, also gave several numbers. A group of songs by local composers comprised: When the Ship Goes Sailing, Vincent Jones; The Wild Flowers Song, Arthur Farwell; Nodn, M. Hermion Robinson, and In the Lodges of the Sioux, Homer Grunn. Robinson and Homer Grunn accompanied their songs.

PEOPLE FLOCK BEHIND IRISH PIPER.

The Irish Regiment Band of Canada gave three concerts under the direction of Mr. Behymer, January 12, 13 and 14. The programs were distinctly popular in character, being composed of old favorites and folk tunes. The interest centered in the playing of the Irish pipes by John Trenholme, in full regalia.

NOTES.

Mme. Calve gave two additional recitals to crowded houses.

L. E. Behymer and wife were honored by the Gamut Club, January 10, with a banquet and reception in celebration of the thirty-seventh anniversary of their marriage. Mr. Behymer is president of the Gamut Club, but for this occasion Ben Field occupied the chair and presided over the toasts. The club presented Mr. and Mrs. Behymer with a golden goblet bearing the club's insignia. Many telegrams, notes and messages from all over the country were received and read. A musical program was given and many happy speeches of congratulations made.

Edmund J. Myer, veteran voice specialist, is residing for the present in Los Angeles. A number of friends and pupils gathered to congratulate him on his seventieth birthday. It was a jolly occasion, full of informal fun and some excellent music.

The meeting of the American Music Optimists was held at the Ebell Club House. The program presented included a trio for piano, violin and cello, by Arthur Farwell; Day Dreams, by Anna Priscilla Risher; a group of songs by Roger Clerbois, and a piano number by Vincent Jones. All of them are resident composers. J. C.

SAN FRANCISCO HEARS ELMAN, MOISEWITSCH AND ROSING

Chamber Music Society Gives New Works, Assisted by Guest Pianist—Notes

San Francisco, Cal., January 27.—Mischa Elman, whom Manager Selby C. Oppenheimer presented in concert at the Arcadia Pavillion, January 21, was greeted by a capacity audience. Tremendous enthusiasm was manifested after each number on the program, of which the Symphonie Espagnole, by Lalo, was the outstanding feature. Korngold's suite, *Viel Larmen um Nichts*, proved an interesting novelty item. Joseph Bonime was an excellent accompanist.

MOISEWITSCH PLAYS WITH CHAMBER MUSIC SOCIETY.

The largest audience that the Chamber Music Society of San Francisco has drawn to Scottish Rite Hall this season came, January 23, to hear Benno Moiseiwitsch in a program of classics and novelties heard here for the first time. Mr. Moiseiwitsch with Nathan Firestone, violist of the society, gave a polished and delightful reading of the viola sonata in E flat by Brahms. Mr. Firestone's beauty of tone and suave manner of phrasing have earned for him the admiration of his audiences and upon this occasion these sterling qualities were greatly in evidence. Mr. Moiseiwitsch played the piano score with intuitive sympathy for his colleague, lyrical beauty of tone and poetic sentiment. The string quartet and Mr. Moiseiwitsch gave a brilliant and vital performance of Dohnanyi's C minor quintet. The quartet presented two novelties, one by H. Waldo Warner, entitled *Dance to Your Daddy*, and the other a graceful and spirited Idyll, by Frank Bridge.

SAN FRANCISCO SYMPHONY "POP" CONCERT.

At its sixth "Pop" concert the San Francisco Symphony Orchestra, conducted by Alfred Hertz, played Sibelius'

Finlandia, Carmen suite and Nicolai's Merry Wives of Windsor. The instrumental efficiency of the orchestra was admirably in evidence. Liebestraum (Liszt) and Tchaikowsky's Nut-Cracker Suite were also performed in splendid style. At the conclusion of the concert the conductor and the entire orchestra were forced to rise in acknowledgment of the enthusiastic applause.

ROSLING HEARD IN SECOND RECITAL.

Jessica Colbert presented Rosling in his second song recital before local concert devotees and the impression that he created was as compelling as before. Mr. Rosling's program was varied and included songs of his native country. It is in these that he makes his strongest appeal, for he knows the authentic traditions, and renders these Russian classics with reverence for the text and complete portrayal of the gamut of emotions. Benjamin S. Moore again proved himself an accompanist of unusual worth.

NOTES.

Ione Pastori, a popular soprano of San Francisco, who for the past two years has been residing in the southern part of the State, has returned and is being welcomed by a host of admirers. Already the services of Miss Pastori have been sought; she has sung recently with the Thursday Morning Musical Club, in San Rafael; at the Civic Auditorium in San Francisco, and with the Wednesday Morning Choral Society in Oakland, of which Paul Steindorff is director.

Another San Franciscan who has returned is Miss Teresa Minotti, the charming soprano who has been studying in Italy for the past two years. No doubt Miss Minotti will be heard during the winter.

The soloists of the afternoon concert at the Palace of Fine Arts, January 14, were Blanche Hamilton Fox and Henry Gjerdrum, who gave a program of interesting works. Miss Fox's contralto was heard in a group by French moderns and also in several operatic arias: Mr. Gjerdrum exhibited pianistic skill both as an accompanist and in his solo work.

Louis Persinger, director and first violinist of the Chamber Music Society of San Francisco and concertmaster of the San Francisco Symphony Orchestra, assisted by Frank Moss, pianist, was heard in Berkeley as the third attraction of Alice Seckels' Sunday Evening Musicales. The works given were: concerto in E minor (Nardini), Andante Cantabile (Tchaikowsky), Songs My Mother Taught Me (Dvorak-Persinger) and sonata A major (Franck).

Rena Lazalle, head of the vocal department of the San Francisco Conservatory, presented several of her pupils in recital. It was an interesting program, given with unusual understanding and assurance. C. H. A.

Devora Nadworney Heard by Thousands

Devora Nadworney, dramatic contralto, has been engaged to appear in Roanoke, Va., February 12, in a concert under the auspices of the Morning Musical Club. A fortnight ago she sang via radio, and Mr. Ross, manager of the station, sent her some comments he received from various Eastern states, in part as follows: "Particularly enjoyed the vocal selections by Devora Nadworney. Hope you will have her again." (from Chappaqua). A listener in Massachusetts said: "I believe last evening's entertainment by Devora Nadworney is the best I have had in years." One in North Carolina wrote, "Please convey our thanks to Devora Nadworney for a wonderful evening's entertainment." Another in Massachusetts said: "Devora Nadworney will never be heard to better advantage than last night, as some of us who can only afford the family circle seats in the theaters do not always hear the low notes of songs with the sweetness and clearness of last night." An Ohio writer said: "Especially charming was the singing by Miss Nadworney. Her voice is particularly engaging."

Johns Hopkins Orchestra in Radio Concert

Governor Albert C. Ritchie was the principal speaker by radio when WEAR, the broadcasting station of the Baltimore American and the Baltimore News, was rededicated on the evening of January 30. After the Governor's address fifty musicians from the Johns Hopkins Orchestra, under the direction of Charles H. Bochau, gave a concert. The soloists were Helene Broemer, cellist, and R. F. Mullinix, trumpeter. The program was concluded with Gustav Strube's Academic Epilogue, dedicated to the Johns Hopkins University, conducted by the composer. Preceding the concert a sketch of the Johns Hopkins Orchestra was read by J. Hammond Brown of the News staff.

Spalding to Play Dohnanyi Concerto with Chicago Symphony

Albert Spalding, who scored such a success with the Boston Symphony Orchestra when he gave the first performance in America of the new Dohnanyi concerto for violin and orchestra in Boston on December 22 and 23, has just been engaged to give the same work with the Chicago Symphony Orchestra at Orchestra Hall, Chicago, for a pair of concerts on March 30 and 31.

Catherine Bushouse Pleases

On January 25, the annual gala concert by the Kalamazoo College Band, Kalamazoo, Mich., took place at the Armory, that city. Bradford Morse was the conductor and Alessandro Liberati was the guest director. The soloist for the occasion was Catherine Bushouse, soprano. This artist sang two groups of songs which included arias and ballads. It was stated after the concert by many present that Miss Bushouse was the possessor of a voice of rare beauty and her entire performance was looked upon as one of high artistic achievement.

Frederick Gunster in South

Frederick Gunster, the tenor, is appearing this month in the South, where he is a great favorite in concert and recital. Among other engagements, he sang on February 5 in Rome, Ga., and on February 8 at Atlanta, Ga.

Audience Strikes at Aachen

Aachen, January 8.—Schubert's B minor symphony and a symphony of Beethoven were played before only five people in the great music hall at Aachen, because the audience wished to protest against the high price. H. U.

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I SEE THAT

Josef Stransky has resigned as conductor of the New York Philharmonic Orchestra.

Arthur Shattuck will play at the Town Hall on the evening of February 21.

Marguerite D'Alvarez will be under the exclusive management of Evans & Salter.

The Musical Review Company, San Francisco, will publish The Musical Blue Book of California.

Augusta Cottlow will devote January, 1924, to programs largely concerned with the works of MacDowell.

On Page 6, Carl W. Grimm tells what town libraries can do for the musical youth.

The American Orchestral Society will found student orchestras in various cities.

Many prominent names are to be found on the citizens' committee of the Goldman Band Concerts.

Hans Letz believes that in due course every American city will have its own string quartet.

Sousa will conduct 350 concerts on his next transcontinental tour.

Classes in Heywood's Universal Song are becoming a part of the regular work in many schools.

Joseph Hollman is leaving soon for Japan on a trip of musical activities as well as recreation.

Rosenthal is evidently the sensation of the pianistic hour in Paris.

A National Carillon Association has been incorporated in the District of Columbia.

Theodore Hoeck (of Washington), nine years old, is said to have memorized seventy-five classics last summer.

Zilpha Barnes Wood made up a theater party of nearly one hundred to see Johannes Kreisler.

Harriet van Emden will be available in this country next season only from January until April.

A program was given last Thursday at the Wurlitzer Auditorium devoted to the music of Rhea Silberta.

Jeannette Vreeland sang with the Orpheus Club of Philadelphia on February 7.

The Cincinnati Enquirer referred to Thomas James Kelly, as "the great revealer."

Manager A. Gordon Reid has received over 100 letters requesting a reengagement of Dorna Lee in Newark.

Estelle Gray-Lhevinne formally opened the Erwin Auditorium in Durham, N. C.

Georgette La Motte gave a radio recital from the top of the Eiffel Tower in Paris.

Elizabeth Kelso Patterson presented Estelle Leask with Jenny Lind's card-case containing one of her cards.

Dr. Alexander Russell has written an appreciation of the late John Wanamaker.

Current Opinion for February announces the invention of a musical typewriter by Professor Fortoni.

Glazounoff was given a great celebration on October 29 in honor of his fortieth anniversary in music.

Anita Damrosch, daughter of Walter Damrosch, appeared in a performance of the American Academy of Dramatic Arts.

Virginie Mauret, danseuse, will be soloist with the New York Symphony on Saturday afternoon.

Compositions by Sydney King Russell are finding a ready market.

Walter Damrosch has returned from a brief vacation at Palm Beach.

Jacques Thibaud expects to return to America next year for only two months.

On page 26 Woldemar Schnée tells some interesting things about hand-training.

The conditions for the Berkshire prize of 1924 have been announced.

The Philharmonic Orchestra will play at the Waldorf-Astoria, February 16, for members of the Philharmonic Society.

The Chicago Musical College will hold its summer master school from June 25 to August 4.

Schumann Heink is establishing new records for popularity and sold-out houses.

The American Music Committee of the New York Federation of Music Clubs is arranging a series of recitals of American music performed by American artists.

Ganna Walska, the soprano, arrived in New York on the S. S. Olympic last week.

Nikolai Sokoloff will conduct the London Symphony Orchestra in Queen's Hall, on May 17.

Harold McCormick and Ganna Walska were re-married last Tuesday in Chicago.

May Peterson continues her triumphant tour on the Pacific Coast.

According to the Baltimore American, Baltimore will support Dippel's Opera next season.

The Hymn Society offers a prize of \$50 for the best hymn tune to be composed to H. W. Farrington's Our Christ.

Barbara Kemp and Michael Bohnen, new recruits for the Metropolitan, arrived last week on the Olympic.

The Harvard Graduate School of Education offers new courses in school singing.

The programs have been announced for the Metropolitan Opera Company's performances in Atlanta.

The Spartanburg, S. C., Music Festival Association is offering a number of prizes.

H. T. Finck, in the New York Evening Post, compared the playing of Guiomar Novaes with that of Paderewski.

The Swarthmore School of Music has inaugurated two new departments, flute and cello.

Marie Sidenius Zentz has been made an honorary member of the Duluth Glee Club.

According to a cablegram from Berlin, Ilse Niemann scored a decided success at her third recital there.

The 1923 summer session at Bush Conservatory, Chicago, will be a notable one.

The Washington Heights Musical Club gave \$231 for the MacDowell Colony Fund.

June Zimmerman won the \$100 prize offered by Pavley and Oukrainky for the most perfect arabesque.

Colin O'More will sail for London on May 1. G. N.



MILDRED BRYARS.

contralto, is winning the unanimous praise of the press as a recitalist and oratorio singer. She recently returned from a Western tour, and indication of her success may be gauged from the following excerpts: "Mildred Bryars is gifted with a fine stage presence and a voice of great range and even development."—(The St. Louis Globe Democrat.) "Her voice is a contralto of full rich quality."—(Lancaster, Pa., Examiner.) The St. Louis Post Dispatch is quoted as follows: "Miss Bryars' principal selection was the aria, Ah, Mon Fils, from Meyerbeer's The Prophet. In this selection she demonstrated the range of her voice. All the songs showed its rich, reposeful quality."

Kaufmann Pupils Making Success in West

Esther Carlson, pupil of Minna Kaufmann of Carnegie Hall, New York City, is making many appearances and receiving much favorable criticism on the Pacific Coast. She was soloist recently in The Cloister Gate, given by the Musical Club of Everett, Wash., and has since made a re-appearance there as soprano soloist with a chorus of one hundred voices.

Elizabeth Duggan, another Kaufmann pupil, is doing successful work in the concert field and in the larger picture houses of the Middle West. She has sung this winter at the Capitol Theater in St. Paul, the State Theater in Minneapolis, the Garrick in Duluth, and at many others.

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ACROSS THE COUNTRY

(Continued from page 55)

was one of the series presented by the Civic Music Association. The recital was delightful and both artists were recalled for many encores.

The Teachers' Club presented Charles Norman Granville, baritone, January 17, in the auditorium of its club building. A capacity house greeted the singer and his program was enjoyed. He sang for the students of both high schools on the following day under the auspices of the music department of the public schools.

Bradley Conservatory has inaugurated a series of Sunday afternoon recitals given by the members of its faculty, in Bradley Hall. The first of these recitals took place January 14 and was so well attended and such evidence of appreciation shown that the sponsors were more than pleased and planned to give one every two weeks. The recital January 28 was given by a quartet composed of Elden C. Murray, first violin; Mae V. Ulrich, second violin; Majella Howland Lacey, viola; Hazel Munger, cello, and Mary Frances Thompson, pianist. The quartet played two numbers by Haydn and Miss Thompson gave selections by Chopin, the ballet music from Rosamond (Schubert-Ganz), and Le Jongleur (Moszkowski).

A students' recital was given January 29 in Bradley Hall by pupils of the conservatory.

The first members' recital of the new year was given January 26, for the Amateur Music Club, by Jeanette Powers Block, violinist; Lois Baptiste Harsch, pianist, and Elizabeth Frederick Kintzer, soprano. M. G. S.

Pittsburgh, Pa., January 31.—Feodor Chaliapin's recent song recital displayed a great variety of emotions, from the tipsy humor of a government clerk and the satire in Moussorgsky's Flea to the heroic Two Grenadiers by Schumann, and the naive of the love songs. The Volga Boat song brought forth shouts of approval from the audience; but the vocal perfection of the Mozart air, Leporello's song from Don Giovanni, was more highly gratifying.

The police had to interfere finally with the management of Syria Mosque, January 11, and prohibit further admittance to hear Paderewski. The great auditorium was crowded to the rafters and the large audience was most appreciative. The political hero surpassed any previous playing in this city; his interpretation of the Schumann C major fantasy is still the topic of discussion when one speaks of this musical season. The audience refused to leave until six encores had been added.

Benno Moiseiwitsch and Jean Gerardy appeared in joint recital early in the month.

The Popular Series brought the Letz Quartet in a light but interesting program. The Kreisler quartet was played and found much approval with the audience.

Georges Enesco conducted the concert of the Philadelphia Orchestra here in the absence of Mr. Stokowski. His personality was so winning and his conducting made such a favorable impression, one heard rumors later of reorganizing the Pittsburgh Orchestra with Enesco as conductor. He played his own Rumanian Rhapsody and the Tchaikowsky Pathetic Symphony. He also appeared as soloist, playing the Brahms violin concerto.

Harold Bauer and Pablo Casals recently gave an excellent joint recital. Their playing of the Brahms and Grieg sonatas was a revelation in ensemble playing. Mr. Casals also played the Bach suite in C major and Mr. Bauer gave the F major ballade and C sharp minor scherzo by Chopin.

Emil Telmányi, violinist, made his second appearance with the Art Society, confirming the excellent impression made last season. Sandor Vas assisted in the César Franck sonata, and played, as solo, a Bach chaconne. Two novelties, Appassionata and Quasi Ballata, by Josef Suk, were well received.

Louise Homer and her daughter, Mrs. Stires, sang here before a large audience. J. F. L.

Poughkeepsie, N. Y., January 27.—The completion of the work of rebuilding and enlarging the Elting Memorial Organ at the First Congregational Church was celebrated with a recital by E. Harold Geer, organist of Vassar College. Professor Geer also gave an organ recital at Vassar, the program consisting solely of the works of Bach.

Crawford Adams, violinist; Sybil Jane Gould, accompanist, and Elinor Eastman Stearns, dramatic reader, were the artists appearing in the second of the series of lyceum concerts offered by the Men's Club of Trinity Church. Ruth Thane, dramatic reader, entertained a crowd at the Y. W. C. A. the same evening.

The new piano showrooms of Boris M. Rose were recently opened with a reception and concert, the program being given by Adelaide Michaels, soprano; Robert S. Flagler, pianist, and Richard deSylva Northrup, violinist.

The junior and senior orchestras, consisting of violin students of James W. Watts, gave their annual recital a few weeks ago. Marguerita Baker, soprano, was the assisting artist. Harry W. Watts, of the faculty of the Eastman School of Music, acted as accompanist and also played solo numbers. Over fifty pupils took part, a feature being a selection by a ladies' violin quartet.

The second regular meeting of the Dutchess County Musical Association was held in the Y. W. C. A. A quintet, composed of Olive Mead Green, Mary Herter Norton, violinists; Gladys North, viola; Lillian Littlehales and Marie Romaet Rosanoff, cellists, played the Schubert string quintet in C, and Mme. Rosanoff, who recently gave a recital at Vassar, was the soloist of the evening.

Sophie Braslau appeared at the high school auditorium, giving the second concert of the year under the auspices of the Dutchess County Association.

Andrew Jessup Baird, organist of the Reformed Church, gave a recital on the new organ, January 26, the first of a series of similar programs.

A Poughkeepsie-Vassar Chapter of the Franco-American Musical Society has just been organized here. Through the courtesy of the chapter, Darius Milhaud, composer and one of the celebrated Groupe des Six of Paris, gave a lecture-recital at Vassar, January 19. He spoke on modern French music, playing a short program by Satie, Honegger and a group of his own compositions. Preceding the recital, M. Milhaud played at a tea given at the home of Mrs. I. Woodbridge Riley, the guests being invited to meet M. Milhaud and to become members of the society.

S. Wesley Sears, organist of Philadelphia, played last week at the college. L. G.

Providence, R. I., January 31.—Mary Garden appeared at the Albee Theater, January 28, before an audience that filled the large auditorium. She sang her first group of French songs most effectively and, after returning to the stage six times, finally gave a most vivid interpretation of the Habanera from Carmen. Her closing number was Depuis le jour, from Louise. Incessant applause followed and two extra numbers were given. Bruno Steindel, cellist, and George Baklanoff, baritone, were her assistants. Isaac Van Grove acted as accompanists for all the artists.

Abraham Haitowitsch, violinist, gave a recital in Elks' auditorium, presenting a well chosen program. Tartini's sonata in G minor for piano and violin was the opening number, in which Henry Levine, the accompanist, figured. Lalo's Symphonie Espagnole followed, after which six shorter numbers by Kreisler, Burleigh, Achron, Ries, Sarasate and Auer were given. G. F. H.

San Antonio, Tex., January 30.—The Lions' Club presented the Ukrainian Chorus, Alexander Koshetz director, January 27. They were greeted by an appreciative audience, as they appeared successfully several weeks ago under the management of M. Augusta Rowley. The program was different, with a few exceptions, on this occasion. Several of the numbers had to be repeated.

M. Augusta Rowley presented Rachmaninoff in recital, January 28.

Mme. Frida Stjerna lectured before the Tuesday Musical Club, January 16, on the subject of Famous Orchestras and their Conductors. The orchestras of the seventeenth century were first taken up and their formation compared to the present day. Some of her points were: Richard Wagner perfected the orchestra as we hear it today; Strauss dared to use the orchestra in hitherto unheard of ways; there are composers who take to conducting and conductors who take to composing; Spohr was the first in England to conduct with a baton, and before his time the conductor sat at the piano or harpsichord; there is the third class—the artist-conductor. Orchestras discussed included the Pasdeloup in Paris, the Gewandhaus at Leipzig, Amsterdam under Mengelberg, at Vienna, the Paris Conservatory orchestra, Philharmonic in Berlin, in Munich, the Queen's Hall in London, the London Philharmonic, La Scala in Milan and those of our country.

The San Antonio Musical Club entertained with the regular monthly program and luncheon, January 22. The program was in charge of Mrs. J. C. Houston, of Floresville, Tex. Numbers were given by Mrs. Elbert Franklin, violinist; Josephine Houston and Melba McDaniel, sopranos, and Mrs. E. P. Arneson, reader. Mrs. Houston was the accompanist.

The Tuesday Musical Club held the January luncheon and program, January 23, with Osma F. Bordelon, Jr., in charge. Numbers were given by Olga Seiser, pianist; Mrs. H. E. Truex, violinist; Mrs. W. T. Montgomery, soprano, and Frances Skinner, soprano. The accompanists were Mrs. Edward Sachs, Mrs. O. F. Bordelon, Jr., and Mildred Dugan.

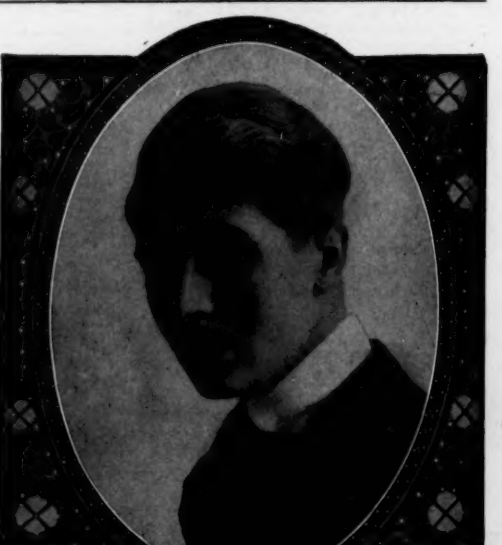
Julien Paul Blitz, cellist, appeared in recital, January 16, under the auspices of the Tuesday Musical Club. He chose for his program the Variations on a Rococho Theme (Tchaikowsky), Variations Symphonique (Boellmann), and concerto in A minor (Saint-Saëns). He was capably accompanied by Mrs. Blitz. The program was also given in

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the afternoon for the benefit of music students who could not attend at night.

Francois Capouilliez, bass, and assisting artists Lillian Pringle, cellist, and Edith Gyllenberg, pianist, appeared in two interesting recitals, January 17 and 18, under the local auspices of the Prospect Hall Community Club. The artists are co-operating with the National Society for Broader Education. Mr. Capouilliez has a rich, resonant quality, of true basso cantante type, and gave his numbers fine interpretation. Miss Pringle has a good technique and her numbers were received with interest. Miss Gyllenberg played her numerous solos excellently and was equally good as accompanist.

The music department of the Woman's Club met January 24 with Mrs. J. M. Krakauer in charge of the program. The subject was American Music, given exposition by S. J. Bellevue, pianist; Mrs. J. M. Krakauer, soprano, and David L. Ormesher, who gave a talk on American Composers.

Julien Paul Blitz arranged an interesting program January 24, at the Ursuline Academy. The first part of the program was given by David Griffin, baritone, Mrs. Guy Simpson, contralto; Mattie Herff Rees, soprano, and Mrs. Fred Jones, soprano. The accompanists were Norma Owen Griffin and Walter Dunham. The last half was an interesting two-act operetta, *The Feast of Ahua*, under the direction of Mr. Blitz. The principals were Jennie Marie Pettitt, Ida Crane, Bernadine Rice, Ada Mae Fry, Louise Kusener, Marie Martin, Cecelia Rice and Beatrice Miller. The orchestral accompaniments were by Elizabeth O'Brien, piano; Elinore Luetcke, gong; Louise Kusener, drum, and Julien Paul Blitz, cello.

The Rev. P. J. M. J. Robles, pianist of Sanderson, Tex., appeared in recital, January 18, under the local auspices of the Knights of Columbus. The program was greatly enjoyed by the large audience present.

The B Minor and B Major Musical Club met in regular meeting, January 19. The subject of the program was Classic Waltzes, and was in charge of Agnew Dennison and Inez Keller.

An interesting lecture on the twenty-four preludes of Chopin was given January 19 at a meeting of the San Antonio Academy of Arts and Sciences, by Mme. Frida Stjerna who has charge of the music department of the academy. She lectured on the compositions, life and general characteristics of Chopin, and explained in detail the atmosphere or mood of each prelude. The prelude was then played by Mrs. H. M. Madison, whose services were secured through Mrs. F. E. Tucker.

The Vienna Operetta Company has just completed a successful engagement. It gave the following operettas, sung in German: *The Girl of the Black Forest*, *The Princess of the Czardas*, *The Little Mascot*, *The Dancing Countess*, *The Last Waltz*, *The House of the Three Little Girls*, *Hannerl and Gypsy Love*. The principals included Erny Jan, soprano; Betty Laschinger, soprano; Mizzi Delorm, soubrette; Melly Forst, soubrette; Anny Tharau, actress; Walter Jankuhn, tenor; George Urban, artistic director; H. H. Margon, tenor; Theodore Stolzenberg, bass; George Woertge, tenor, and Hugo Joest, comedian. There were also ten people for minor roles and a chorus of good size. The scenery and costumes were artistic and the performances were given with fine regard for detail. The work of the chorus is deserving of special mention. The company came to San Antonio from Mexico, after a successful tour of two months through South America. No orchestra came with them to the United States, but an orchestra of twenty-five local professionals did excellent work under the two conductors with the company—Kurt Harder and Haps Steger. A concert was given by the principals, January 19. Numbers on the program consisted of songs by famous German composers and excerpts from the various light operas given here.

Seattle, Wash.—(See Music on the Pacific Slope).

Shreveport, La., January 29.—Rachmaninoff played, January 24, to a huge audience, many of which came from surrounding towns and points in Texas, Arkansas, and even from Mississippi. His program was along entirely conventional lines. He was brought here under the local management of Frances Otey Allen, whose pioneer efforts have served to bring Shreveport to the fore as a musical city.

Stamford, Conn., February 5.—The progressive musical organization known as the Schubert Club, with a membership of nearly 600, has been instrumental in bringing many artists here who have given enjoyable recitals. Germaine Schnitzer, pianist, and Andre Polah, violinist, played to a large audience recently.

John Campbell, tenor, sang pleasingly at an afternoon recital, January 24; appearing with the well known Stamford artists, Maybelle Knapp, violinist, and Florence Brady, pianist.

The Stamford High School Orchestra, under the direction of Clayton E. Hotchkiss, recently competed in a State Orchestral Competition held in Hartford, Conn., and was awarded first prize. This school supports two orchestras and a band. There are also several grammar school orchestras, which give a musical impetus to our school work that very few cities have.

Streator, Ill., January 31.—Luth Ray, violinist; Robert McDonald, pianist, and Stella Lamont, lyric soprano, presented the second concert in the Streator Artists' Course, January 19, at the Plumb Theater. The series, which

opened so auspiciously with *The Impresario* by Percy Hemus and company, has attracted more interest each month. Bertha Farner, soprano, who was to have assisted Miss Ray, was ill, and Mrs. Lamont, wife of Forrest Lamont, substituted on short notice. She was given able support by Mr. McDonald who had had but a brief rehearsal and was obliged to read many of the numbers from manuscript. Miss Ray achieved a great success and was recalled time and time again, being forced to add three extra numbers at the close of the program. Mr. McDonald was also well received.

Bogumil Sykora, cellist, and Hubert Carlin, pianist, were received with enthusiasm by the Musical Culture Club at the Methodist Church, January 25. Mr. Sykora displayed remarkable technical facility. Mr. Carlin also found favor with his audience.

An educational program of Indian music and folk lore was presented by Harold A. Loring, pianist and composer, assisted by David Black Hoop, full blooded Sioux Indian. The recital was given at the Methodist Church before a crowd of children and adults. The proceeds will be used for the Music Memory Contest prizes in the graded school contest. Mr. Loring has spent many years among the Indians and is able to correct many fallacious notions about the red men. He gives the aboriginal music in its crudity and savagery.

Troy, N. Y., February 3.—An interesting presentation of *The Impresario* was given with Percy Hemus in the lead, under the local auspices of the Chromatic Club. The opera had a warm reception and each of the artists was enthusiastically received.

Geraldine Farrar made her initial appearance in Troy, February 1, at the Troy Armory under the management of Ben Franklin. The assisting artists were Henry Weldon, baritone; Joseph Malkin, cellist, and Claude Gotthelf, pianist.

The second concert of the season of the Troy Vocal Society was presented at Music Hall, January 24. The society was assisted by John Barclay, baritone. The chorus is in splendid form this year, due to the careful and untiring efforts of the conductor, William L. Glover. At Adernack (Abt), Sylvia (Speaks), War Song (Bruch), and Forest Harps (Schulz) were exceptionally well given. The society sang *The Farewell of Hiawatha* (Poote) with the assistance of Mr. Barclay. His selections included *Vision Fugitive* (Massenet), a group of Russian songs, and an English group. H. Townsend Heister was the capable accompanist for the society, while Frederick Bristol accompanied Mr. Barclay.

Myra Hess, pianist, and Merle Alcock, contralto, were presented by the Chromatic Club at the second concert of the season. Miss Hess delighted the audience with a group of Debussy numbers and also one by Chopin.

Rachmaninoff's recital at the Troy Armory was also under Ben Franklin's management. The pianist was in excellent form and gave a brilliant performance.

A recital of folk songs was given by Thomas Wilfred before the students of the Russell Sage College and Emma Willard School and invited guests. Mr. Wilfred first told briefly the history of the lute, the oldest of musical instruments, which was used by the ancient Egyptians, and traced the progress of musical instruments from that time, showing how the harp, harpsichord and finally the piano were constructed. He then sang a number of folk songs of foreign countries, accompanying himself on the lute.

S. E.

Vancouver, B. C., January 27.—The announcement that Mischa Elman would be heard in recital at the Capitol Theater on the evening of Sunday, January 14, created a furore of excitement. The debated question of Sunday musical performances, which has slumbered since the demise of the Vancouver Symphony Orchestra, was opened again with renewed vigor and heat, but cannot be said to have

had any effect on the attendance or reception of Elman. The violinist enraptured an audience which crowded even the stage.

The recital of Benno Moiseiwitsch proved a monumental event in local annals. No pianist has been accorded a more sincere or demonstrative reception by a capacity audience, nor been the recipient of more laudatory comments by the press. He played at the Orpheum Theater, January 17.

May Peterson, soprano, appeared at St. Andrew's Church, January 22, and won much response in a program in which appealing ballads predominated. Miss Peterson's engagement was secured by the Masonic Choir and this organization contributed a number of excellent selections under the baton of Andrew Milne.

Arthur J. Foxall, L.L.C.M., principal of the National School of Music, achieved a distinct success in his production of Gounod's *Faust*. The opera was staged at the Orpheum Theater, January 22 and 23, and the theater was filled to its capacity on each occasion. The performance gave evidence of thorough rehearsals and zealous effort. Audrey Mildmay attracted particular attention by her finished singing of the role of Marguerite, and Don Gray's impersonation of Valentine made the part a dominant factor in the general success. The settings and costumes were fairly adequate. The reception of this production was most encouraging in every way.

Leslie Grossmith is a welcome acquisition to the musical fraternity of the city. He has opened a class in piano and composition.

E. R. S.

Washington, D. C.—(See letter on another page).

Waterbury, Conn., February 1.—The fourth Prentzel subscription concert was given in the Armory last night by the Boseton Symphony Orchestra, Pierre Montoux conductor, with Richard Burgin as soloist. The previous concert was given January 18, by Louise Homer and her daughter, Louise Homer-Stires. An informal reception followed the concert.

The Waterbury Eastern Star Choir, a woman's chorus of forty voices selected from the members of Naomi Chapter and trained by Mrs. Bert L. Fulton, gave its first concert, January 30, in Leavenworth Hall. The program included compositions by Friml, Neidlinger, Rubinstein and other well known composers. The soloists were Jessie Wirth and Emma Cunfield. The choir was assisted by Thelma Fulton, soprano, and John Fulton, flute soloist.

A fine musical service was given at the First Methodist Church, January 28, by the choir, under the direction of Charles W. Platt, choirmaster and baritone soloist. The program included *How Lovely Are the Messengers*, from St. Paul, and *Be Not Afraid*, from Elijah.

The Beggar's Opera was given in Temple Hall, January 15-16, by an English company.

A new symphony orchestra is to be formed here with Rawson W. Haddon, curator of the Mattatuck Historical Society, as manager, and William A. Tinsley, as experienced orchestral conductor, as director. It will be a great advantage to Waterbury to have a good local orchestra and the progress of the new organization will be watched with much interest.

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Musical Comedy, Drama and Motion Pictures

Despite the fact that nearly all the theaters are housing a play that has a sufficient following to bring good box office receipts and a great number are actually sold out, it is rather surprising to note the advent of so many new offerings. At the Astor Theater on February 5, a musical play, *Sun Showers*, had its premier. The criticisms were not over-enthusiastic. The main objection was the type of humor, and there was nothing particularly distinctive about the dancing. However, a quartet came in for some favorable comments.

On the same evening, at the Thirty-ninth Street Theater, a new Rachel Crothers play, *Mary Jrd*, had its New York premiere. The cast contains many well known names, including Louise Huff. The play received many favorable comments, particularly for the acting of Miss Huff, and some of the critics went so far as to say that many of the scenes, as well as much of the dialogue, are among the best of this author's efforts.

On the Wednesday evening following, Arthur Hammerstein presented his new musical comedy, *Wildflower*, at the Casino, with Edith Day as the star. The new musical offering received a fine send-off. The chorus is declared attractive, the music good, and Edith Day charming. At so early a date it is easy to prophesy that *Wildflower* will take its place among the first of the musical comedies.

Hamlet, at the Harris Theater, closed Friday night, making a total of performances of one hundred and one for John Barrymore. It certainly seems regrettable, when the demand was so great for tickets, that it could not have continued for another month at least. Mr. Harris is offering Owen Davis' play, *Icebound*, to follow *Hamlet*.

On Thursday of last week, at the Yiddish Art Theater, Leonid Andreyev's drama, *Anathema*, had its premier with Morice Swartz in the title role. Mr. Swartz also directed the production. The entire cast, particularly Bina Abramowitz, got excellent notices. In fact, the entire production is looked upon as one of high artistic standard.

The fifth week at the Moscow Art Theater was a repetition of *Tsar Fyodor Ivanovitch*. This week, Gorky's *A Night's Lodging* is the offering.

The long expected appearance of Julia Arthur as *Hamlet* took place here last week at the Palace Theater. Miss Arthur accomplished a Herculean task by offering one of the most serious scenes of Shakespeare to a variety audience. Her performance was looked upon as a triumph. She has always been famous for the beauty of the quality of her speaking voice and her perfect diction.

PEER GYNT.

The Theater Guild offered to New York a revival of Ibsen's play, *Peer Gynt*, as its fourth production of the season. None except this artistic organization would have attempted a revival of a play which has little excuse for its existence but for the fact that it continues to be revived on account of the immortal music of Grieg. If we are correct, *Peer Gynt* has not been offered here since around 1907, when the late Richard Mansfield gave a production which has passed on in the annals of the American theater. One hardly feels justified in making a comparison between the two performances, but despite the inspired acting of the great Mansfield the one thing which tricky memory has left us is the wail of the mother when *Peer Gynt* playfully passes her on the roof of their home, and we feel sure that after another sixteen years have elapsed the performance at the Theater Guild will be remembered only by the portrayal of Louise Closser Hale as the mother of *Peer Gynt*, and Josef Schildkraut as *Peer*.

As a production, the Guild did well by this long and monotonous play; and yet there was a feeling that it could have been greatly improved upon. The scenery was futuristic, and in some of the scenes, particularly the one on the coast of Monocco where *Peer Gynt* is fascinated by Anitra, there was much room for improvement. There was one notable impression which one carried away from this performance: Here is an organization that has worked together for years, an organization which has given New York a high percentage of the best of the season's dramas, and yet there was a lack of harmony. Mr. Schildkraut gave one pronunciation to his name, *Peer Gynt*, while Louise Closser Hale gave another, and Solveig, enacted by Selina Royle, offered an entirely different one. It was most confusing. As far as these three principals were concerned their performance left very little to be desired particularly in the diction, and one or two of the smaller parts were also marked with distinction. But the scene of the voices was inexcusable, and there were times when many of the smaller parts were mumbled along, inaudible and tiresome. This also added to the slow tempo of the entire performance.

Helen Westley, that versatile artist, played the part of the Troll King's daughter. It is rare that an actress of Miss Westley's artistic ability undertakes such a fearsome task.

After these few kind words, we pass to the real attraction either past or present of *Peer Gynt*, and that is the superb music of Grieg. The orchestra was in the pit so one could not see how many there were. But judging from the quality and volume it was rather small, and each individual instrument appeared to be a solo. Ladislav Kun was the director; he read the score with intelligence, without being inspired. This is certainly not his fault, but because he had limitations. No doubt as the performances increase he will be able to get more nuance and coloring into his reading. The audience seemed thoroughly familiar with the beautiful music and oftentimes the spoken drama was interrupted with applause. After Ibsen, as Anitra, danced, there was considerable enthusiasm.

Peer Gynt is a production everyone should certainly see and hear once, and no doubt with the enormous subscription list of the Theater Guild it can continue several weeks, but no one ever expects an offering of this kind to be an overwhelming triumph. The Guild must certainly be supported and encouraged in all such undertakings, and we are emphatic in our insistence and, forgive the reiteration, everyone should see it once.

THE RIALTO.

There was many a thrill for those who went to the Rialto last week to see *Hearts Aflame*, from the novel, *Timber*, by Harold Titus. It is more or less of a melodrama, but one which seemed to give a great deal of enjoyment to

the audience. The photography of the forest fire scenes was exceptionally fine.

Rossini's overture to *William Tell*, played with vigor and a fine sense of rhythm by the orchestra, was the first number on the program, followed by Riesenfeld's popular Classical Jazz. The Rialto Magazine was replete with news of interest from various parts of the world. At the Barn Door enlisted the services of The Weber Male Quartet and Borrah Minevitch, soloist on the Wurlitzer Hohner Harmonica. Mr. Minevitch gave much amusement to the audience because of his funny make-up and the funny effects which he got from his instrument. A Max Fleischer "Inkwell" comedy completed the bill.

THE RIVOLI.

Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett and Albert Roscoe cooperated in making George Melford's production of *Java Head* a picture well worth seeing. It was shown at the Rivoli last week and drew such large audiences that it is having a run at the Rialto this week. The characters are true to type and many of the scenes are so realistically done that one has no difficulty in being transported back to the days of '49 in New England. Some of the scenes laid in China are also worthy of mention. In *Crinoline Time*, with Miriam Lax, soprano; Susan Ida Clough, mezzo soprano; Inga Wank, contralto, was an effective prologue to the feature picture. The voices of these young artists blended beautifully and the dancing of Alma, Helen, Elma, Hedwig and Sally in crinolines, added to the enjoyment of the number. Ambrose Thomas' melodious and popular overture to Mignon opened the program, Frederick Stahlberg and Emanuel Baer alternating at the conductor's stand. Riesenfeld's Classical Jazz followed and aroused the usual amount of spontaneous applause on the part of the audience. The Rivoli Pictorial, a Strauss waltz, danced by the Serova Dancers, and Dog Sense were the other numbers on the program. The last mentioned was an educational comedy and is a remarkable picture, done for the most part by dogs, cats and a baby.

THE CAPITOL.

Robin Hood was held over here for a second week and while the attendance was not nearly so great as the first week, it played to large audiences. It was reported that *Robin Hood* broke the house record for attendance in a single week; and on a corresponding night this high record was made by *Passion*, shown two years ago, and nothing has supplanted it until the advent of our own "Doug" in his latest picture. As we sat through the performance and oftentimes were lost in the beauty of the photography of the feature, the lovely music of DeKoven constantly asserted itself. The overture was Mr. DeKoven's overture, and we truthfully believe it was never played more beautifully. Mr. Rothafel could have searched his musical library and would have been unable to find such music for the Fairbanks picture. And it must also be stated that the arrangement of the DeKoven score to fit the picture was one of the best of its kind heard in a long time. This week, *Hall Caine's The Christian* is being shown; an original score has been prepared and a prelude written by William Axt of the Capitol staff. The only soloist is Erik Bye, singing Bruno Huhn's *Invictus*.

THE STRAND.

Another picture by that delightful artist, Norma Talmadge, was featured at the Strand last week. Of course it was billed as "her best" but the present writer still pledges allegiance to *Smilin' Through*. That does not mean that *The Voice from the Minaret* (Robert Hichens) is not an excellent picture; it is. The program opened with an excellent performance of the Scene *Fantastic of Saint-Saens* which concluded with his familiar *Swan* to which Mlle. Chabelska danced with grace and charm. As a prologue to the feature picture, Eldora Sanford and J. Horace Smithy sang most acceptably and succeeded in giving a pictorially realistic reproduction of a scene and the principal characters of the feature picture itself. Replete with all the vigor and

Author and Star at the Ritz Theater

Maude Fulton; Frank Egan, her producer, of the Egan School of Drama, Los Angeles, and her entire cast are



Photo © Geo. Maillard Kesseler

MAUDE FULTON.

author and star of *The Humming Bird*, now playing at the Ritz Theater, is giving a performance to aid needy children, at midnight-tonight, February 15.

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picturesqueness of Old Russia was a Russian Frolic danced by Mlle. Klementowicz and M. Bourmann. The regular Mark Strand Topical Review, and a comedy, Col. Hezza Liar's Treasure Island, together with several short and interesting studies grouped under the general title of *Here and There*, were also included on the program.

NOTES.

Modest Altschuler, the organizer of the Russian Symphony Orchestra and a conductor of considerable reputation, has been engaged as the conductor of the Circle, a motion picture theater in Indianapolis. He assumes his duties today, February 15.

Old Man Smith is the title of the play that will be the initial production of the new managerial firm, Geenen and McIsaac. It opened in Hartford, Conn., last week. Mr. Geenen is entering his first venture as a theatrical manager, known to our readers for years as one of New York's successful concert managers.

The thirty-first tour of John Philip Sousa and his Band has been announced to begin in July and will last for eight months. The tour will start in Philadelphia, extend to the Coast, through the South, and down to Havana, closing in Washington on March 16, 1924. This notable organization is again under the management of Harry Askin.

MAJ. JOHNSON.

giving a midnight benefit performance for society and professional people, of *The Humming Bird*, one of the new comedies of the season. The charity is such a worth-while one—a clothing fund for the poor kiddies picked up and cared for by the Heckscher Foundation at 105 Fifth Avenue, where hundreds of neglected children are cared for each day and all need warm clothes so badly. Miss Fulton heard of their need and decided she would do her best to help, so on February 15 (tonight), at midnight, an unusual thing, a midnight benefit goes on, the proceeds of which should make many children comfortable.

Maude Fulton is a charming little person of quite unusual ability, who has written several plays, including *The Brat*, best known by New Yorkers, which she wrote and starred in for two years. She will also be remembered as a dancer. She started her training as a concert pianist but other things were easier to get on with so she was dancing in musical comedy before she knew it. Always she has kept up her music, however, playing beautifully and composing truly unusual things. Perhaps the most charming are Impressions—to use her own word, called, *Water-front Sketches*, a group of little descriptive things, written in her studio in San Francisco. Their titles are: *The Water-front*, *Fog Sea-gulls*, *The North-Wind*, *Sunset*, *Home*, and *Bon Voyage*—each has the joy and gladness of the sea. These are published by Sherman Clay Company, of San Francisco. She has also written two liting waltzes, *Chintz Roses* and *Toinette*, and a dramatic, little vignette of a clown called *Scaramouche*.

J.

Romanoff Called Vladitchenskain

The latter name in the foregoing caption appeared in the report of the National Opera Club program, Waldorf-Astoria Hotel, January 24, and this was the former stage name of Helene Romanoff, the well known dramatic soprano. This lady, who it is said is a direct relative of the Russian noble Imperial family, should have been credited with fine success, for she sang with fire and animation, splendid high notes, and winning appearance, so that she had three encores. Reference to her singing at the Plotnikoff studio musicale of February 11 is found elsewhere.

CHICAGO

(Continued from page 45)

kowsky and the Boellmann variations. Miss Murray has been engaged to appear with the Sinai Symphony Orchestra, under the direction of Arthur Dunham, and will play the Saint-Saëns concerto for cello.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

Winnifred Erickson, soprano, was one of the soloists on a program given February 7, by the Mu Iota Chapter of the Mu Phi Epsilon Sorority at the Chicago Beach Hotel. Lola Scofield, Geraldine Rhoads and Elizabeth Houston gave a group of trios on the same program. All are from the Louise St. John Westervelt class.

MUSICAL NEWS ITEMS.

Lillian Johnston, soprano, had a number of pupils appearing in three recitals in December and January at Studio Recital Hall, McClurg Building. The following pupils have recently sung on various programs at Edgewater Beach Hotel, Central Presbyterian Church, St. David's, Hyde Park High School, The Pantheon and at several weddings and clubs: Jean Armstrong, Alberta Kolker, Helen Walker, Rose Eisenberg, Marion Hester, Rose Malone, Juanita Sponenberger and Ethel Reid, John Crawford, I. Clareman, Myra Oxford and Miss Sellers are now on the Eastern circuit. Miss Johnston will give another recital the last of this month.

The Ladies' Chorus of Charles A. Stevens & Bros., of one hundred voices, under the direction of Carl Craven, has been engaged for a concert for the Masons on February 23 and a concert for the Civic Music Association on March 27 at Ogden Park. Ella Smith will be at the piano.

William S. Schwartz, tenor, professional pupil of Karl Buren Stein, sang as soloist on the opera program given at Portage Park Theater, February 11. Georgios Coutroulis, baritone, pupil of Mr. Stein, appears in recital at Lyon & Healy Hall, February 18.

Pupils of the piano and violin departments of the Sherwood Music School were heard in recital at the school recital hall on Friday evening, February 9. Some twenty-eight students took part.

RENE DEVRIES.

Loisa Patterson a Favorite in Florida

Loisa Patterson has been filling a month's engagements in Florida where she was the soloist with the Bachman Band in Palm Beach. The criticisms of her first concert were most flattering and without an exception all agreed that she had an excellent voice and a charming personality.

The Tropical Sun of January 19 printed a long story regarding Miss Patterson's career, both in Italy and in America. In the headlines the enthusiastic newspaper man wrote: "From Italia to Balm Florida. Mlle. Loisa Patterson Sang Before the Kings and Courts of Many Lands—Talks in Periods and Tells Much—Sings in Warmth and Purity of Tone." After writing at length, the article ends with: "Miss Patterson lives the simplified life and is the most delightfully approachable artist. Director Harold Bachman will be graciously thanked for bringing to West Palm Beach the charming singer, who so faithfully and generously gives of her culture and talent."

Palm Beach Times, January 16, also carried a column story regarding Miss Patterson's career and the success that she was making in Florida. "There is something in her singing—in the evident happiness that it gives her and which she transmits to her audience reminiscent of a love of the great spirit that animates us all."

Activities of Arthur Wilson Artists

Joseph Lautner, tenor, an artist-pupil of Arthur Wilson, collaborated in an organ-voice recital on February 5 for the Norwich (Conn.) Music Association which drew from the local Bulletin the following comment: "Mr. Lautner showed a beautifully schooled lyric voice which the better disclosed his skill as an interpreter, equally marked whether in the arias from Jephtha, The Elijah, in the Kol Nidre or the secular song by Bach." Recent appearances by Ben Redden, tenor, another Arthur Wilson artist, in and near Boston, have been recitals for the Engineers' Club, for the Y. M. C. A. and as soloist with the Amphion Club of Melrose. Mr. Wilson teaches in New York and Boston, and has large

classes in both cities. The "Musical Evenings" at the New York studio have aroused considerable interest in the metropolis.

ATLANTA

(Continued from page 5)

Atlanta, known as a minstrel-loving town, turned out in full force to greet the three day engagement of Neil O'Brien's Minstrels at the Atlanta Theater, on January 25-27.

The project of building an open air amphitheater at Stone Mountain, the huge rock seventeen miles from Atlanta, was given much impetus by the test recently made of the acoustical properties of the Big Rock by Enrico Leide, director of the Howard Theater, and his orchestra of thirty-five men. The music could be distinctly heard for nearly half a mile, without artificial properties of any sort. Stone Mountain is a huge rock a mile and a half high and something like three miles around the base. There is now being carved into the face of the rock, on the sheer side of it, a gigantic memorial to the Lost Cause of the Confederacy. It is proposed to build the amphitheater, with this depiction of the legions of the Confederate Army as the background.

The Junior Music Club met recently at the new D. A. R. Hall, with Lloyd Hatcher presiding. The program was presented by Lloyd Hatcher, Marion Vaughan, Mary Broughton, Guy Woolford, Jr., Pauline Landon, Ruth Mary McGaughey, Carolyn Essig and Luella Everett. Evelyn Jackson, director of the club, Mrs. Charles Downman, accompanist, and Charles Murray, violinist, also took part in the program.

Nyiregyhazi Returns

Erwin Nyiregyhazi, the young pianist who has met with such extraordinary success in California the past month, returned to New York, recently, stopping at Chicago on February 6 for a concert there.

He was heard in Boston on February 11; 12, Springfield, and 14 Bridgeport. Forthcoming engagements are as follows: February 16, Buffalo; 20, Toronto; 22, Rochester, and 25, Boston.

Mr. Nyiregyhazi will give a recital in New York at Aeolian Hall on the evening of February 27.

Edna Bishop Daniel Pupil in Recital

On March 26, Ruth Peter, soprano, assisted by Raymond Moore, tenor, and Walter H. Nash, cellist, with Gertrude MacRea Nash at the piano, will be heard in recital in the ballroom of the Willard Hotel, Washington, D. C., for the benefit of Our Lady of Victory Church, which was burned last fall and is now to be rebuilt. Miss Peter is a pupil of Edna Bishop Daniel, "exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations."

Shaw Artist to Sing Hiawatha

Horace Hood, baritone, has been engaged for the performance of Hiawatha at the forthcoming Harrisburg May Festival. Mr. Hood is a pupil of W. Warren Shaw.

Tollefsen Trio in South

The Tollefsen Trio, on tour in the Southwest, was last heard from in Edmond, Okla., in which vicinity it happened to meet the Letz Quartet, also en route.

Ethelynde Smith's Tour Successful

Ethelynde Smith, soprano, is having an unusually successful concert tour, her engagements covering appearances from Coast to Coast. February 16 she will sing in Aberdeen, Wash., and on February 19 in Walla Walla, Wash. March 23 will find the soprano giving a recital in Hickory, North Carolina.

Clifford Vaughan in Recital

Clifford Vaughan, pianist, was heard in recital in New York on February 1. His program included works by Scarlatti, Mozart, Chopin, Ravel, Scriabin and Saint-Saëns.

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Amy Neill Plays in Rome

Amy Neill, the talented young violinist, was scheduled to play in Rome, Italy, on January 27, at which time one of her programmed numbers was Leo Sowerby's sonata in B flat, with the composer at the piano. In March there will be a return engagement in Glasgow, and in April she will play the Glazounoff concerto in Vienna with orchestra.

A Reengagement for Amy Ellerman

Amy Ellerman, contralto, sang at the Hotel Brevoort on January 25 at the Robert Burns 164th anniversary celebration given by the New York Caledonian Club and was immediately reengaged to sing at its annual concert, given at the Commodore Hotel, on March 2.

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BERLIN CONCERTS

ARTHUR HARTMANN.

The American violinist, Arthur Hartmann, has just given the second of his series of three concerts. Bach's E major concerto and the well known Chaconne and Paganini's Moses Fantasy were the big numbers which were cordially received by the select audience. The real enthusiasm, however, developed when Mr. Hartmann played a group of his own clever transcriptions which included Gretchaninoff's Chant d'Automne, Tchaikowsky's Humoresque and the Dancing Doll by Poldini. All of these pieces are suitable for violinists wishing something different, the Poldini waltz being especially grateful for one having dexterous fingers.

A. A.

LEONID KREUTZER.

Leonid Kreutzer, the Russian pianist, for more than ten years a resident in Berlin, has at last found the appreciation due to his great pianistic gifts and musicianship in general. A year ago he was appointed professor of piano playing at the Berlin Hochschule für Musik. His reputation as a teacher is now an international one, since he numbers among his pupils natives of several countries. His last concert with the Philharmonic Orchestra (conducted by Gustav Brecher) has shown him to best advantage. In three concertos, Brahms D minor, Schumann and Tchaikowsky, all interpreted with superior art, he gave evidence of refined taste and culture, of intellectual and interpretative powers altogether unusual. His resources are so manifold that he was able to give to each of the three concertos its individual color, temperament and style. Brahms he played with a manly energy, profound sentiment and constant regard for the constructive element; Schumann in a romantic mood, with lovely accents of softer emotion, and Tchaikowsky in the true Russian spirit, full of fire and brilliancy. His success was undisputed.

Dr. H. L.

BRUNO EISNER.

Bruno Eisner, the Viennese pianist who competed for the Rubinstein Prize when it was won by Backhaus, gave a recital January 10 in Beethoven Hall. Mr. Eisner was in fine fettle on this occasion and his cultured musicianship was evident throughout the evening. I scarcely thought of pianism; only of interpretative beauty. Two posthumous pieces by Schubert, in E flat major and E flat minor, were a delight, and the response by the audience proved that melody is still the real medium of appeal. The program closed with as fine a performance of Chopin's B minor scherzo as I have ever heard. Three encores, each a work of art, were demanded, Schubert's Moment Musical in F minor, followed by Schumann's F sharp major Romance, which was as tenderly poetic as the A flat Polonaise of Chopin was rhythmically irresistible.

A. Q.

GEORG SCHNEEVOIGT.

Georg Schneevoigt of Stockholm, one of the prominent musicians of Scandinavia, is conducting a series of sym-

phonic concerts in Berlin. At his last concerts he presented for the first time in Germany, Charles Martin Loeffler's symphonic poem: The Death of Tintagiles. This composition, well known in America and considered one of the most remarkable contributions of America to modern music, comes nevertheless too late to Germany. Musical development, at least in Europe, has been so rapid, that the symphonic poem has become almost obsolete at present, contradictory to the modern revival of absolute music in its strictest meaning. Loeffler's score fails to satisfy our demands of organic construction. That it is rich in interesting episodes, masterly in the treatment of the orchestra, may willingly be accorded. Schneevoigt put all his energy, emotional intensity and conducting capacity into his rendering. The other numbers of his program were Schubert's Unfinished Symphony and the Brahms C minor symphony. In his previous concert he included only the Reger Variations and Tchaikowsky's fifth symphony. His success on both occasions was beyond doubt.

Dr. H. L.

ALEXANDER KIPNIS.

Alexander Kipnis, still a young man, has attracted public attention in a considerable degree in the last five years and his extraordinary beautiful baritone, trained with great care, has quickly made him a favorite with the German concert public. As an opera singer he has also won much favor in Wiesbaden, where he was a regular member of opera. The American public will soon have occasion to decide whether his light shines brilliantly enough to give him admittance into the galaxy of international stars. Previous to his departure for America he gave a farewell concert at the Philharmonic, presenting to the crowds of his enthusiastic admirers a fine choice of famous arias.

Dr. H. L.

MARGARET WIT.

Another Viennese pianist, Margaret Wit, was heard in an all-Schumann program before a fashionable audience among whom were noticed several of Berlin's leading patrons of music. Only the last two numbers, Scenes from Childhood and the Carnival, were heard, the latter leaving an especially favorable impression by reason of an interpretation, which revealed a poetic conception of the finer moments of the work as well as technical brilliance fully adequate to the demands of the work in general.

A. Q.

THE BUDAPEST STRING QUARTET.

The Budapest String Quartet (Hauser, Pogany, Ipolyi, and Son), whose tour through the principal cities of Europe has been marked by one triumph after another, has given two concerts here each of which resulted in another great success. Of their two programs, perhaps the most interest was attached to the second one, because of the fact that it contained the three pieces by Stravinsky entitled "To Ernest Ansermet." One always expects to be surprised when something of Stravinsky's is to be heard for the first time—I believe these pieces were entirely new to Berlin—and this occasion was no exception to the rule. But what surprised me most was their brevity. They are hardly more than miniature fantastic sketches, or perhaps it would be appropriate to call them little tonal brain-

storms of which the first, in its strictly Oriental Russian garment, is the most impressive. It sounds as if bedlam had broken loose in Bagdad. Great stuff for atmosphere! Listening to the performance with closed eyes it would not have been at all surprising upon opening them again to behold four turban-topped Hungarians on the stage. The playing by this quartet makes it easy to understand why they have been drawing big houses wherever they have appeared.

A. Q.

Plans for Maier and Pattison

The announcement of Guy Maier and Lee Pattison that next season will be their last in America for some time to come will be received with regret by many music lovers in this country. The art of this pair has been acknowledged as the best ensemble playing that has ever been heard in this country, perhaps, anywhere in the world. Their art is a product of many years' close musical association, sympathetic ideals and hard conscientious work. Both Maier and Pattison plan extended visits to Europe and rest and relaxation from their recent strenuous tours all over America, as well as to Australia.

Münz' January Appearances

Mieczyslaw Münz, Polish pianist, who stirred a metropolitan audience at his debut recital in Aeolian Hall on October 20 last, appeared at a number of concerts during the month of January, the most important being: January 9, in joint recital with Bronislaw Huberman; 14, soloist with the New York Symphony Orchestra under Albert Coates, at Aeolian Hall, New York; 19, recital in Indianapolis; 21, concert at the Hotel Astor, New York; 24, recital in Jordan Hall, Boston; 25, concert in Washington, D. C., and 29, soloist with New York Symphony Orchestra in Mount Vernon, N. Y.

Many Engagements for Harriet Van Emden

Harriet Van Emden, lyric soprano, is having an unusually successful European tour. Recent engagements filled in East Prussia include appearances in Allenstein, Königsberg, Dantzig (with orchestra) and Luck. February 22 will find the singer in Berlin and two days later there will be an appearance in Hamburg. During March Miss Van Emden will sing in Holland as follows: 18, Arnheim (with orchestra); 20, Rotterdam; 24, The Hague; 26, Amsterdam, and 28, Nymegen (with orchestra). Music lovers of twelve cities in Poland will have an opportunity to hear the soprano during April.

Gigli Utilizes His Vacation

During a short vacation from the Metropolitan, Mr. Gigli is being heard in concert. He sang at a musicale given by Clarence Mackay on February 3, and will appear at the Mozart Society concert on February 20. He has been engaged to appear (after the opera season), at Memphis, Spartanburg, Ann Arbor and Evanston at festivals, and will also be heard in Pittsfield, Jersey City and Toledo.

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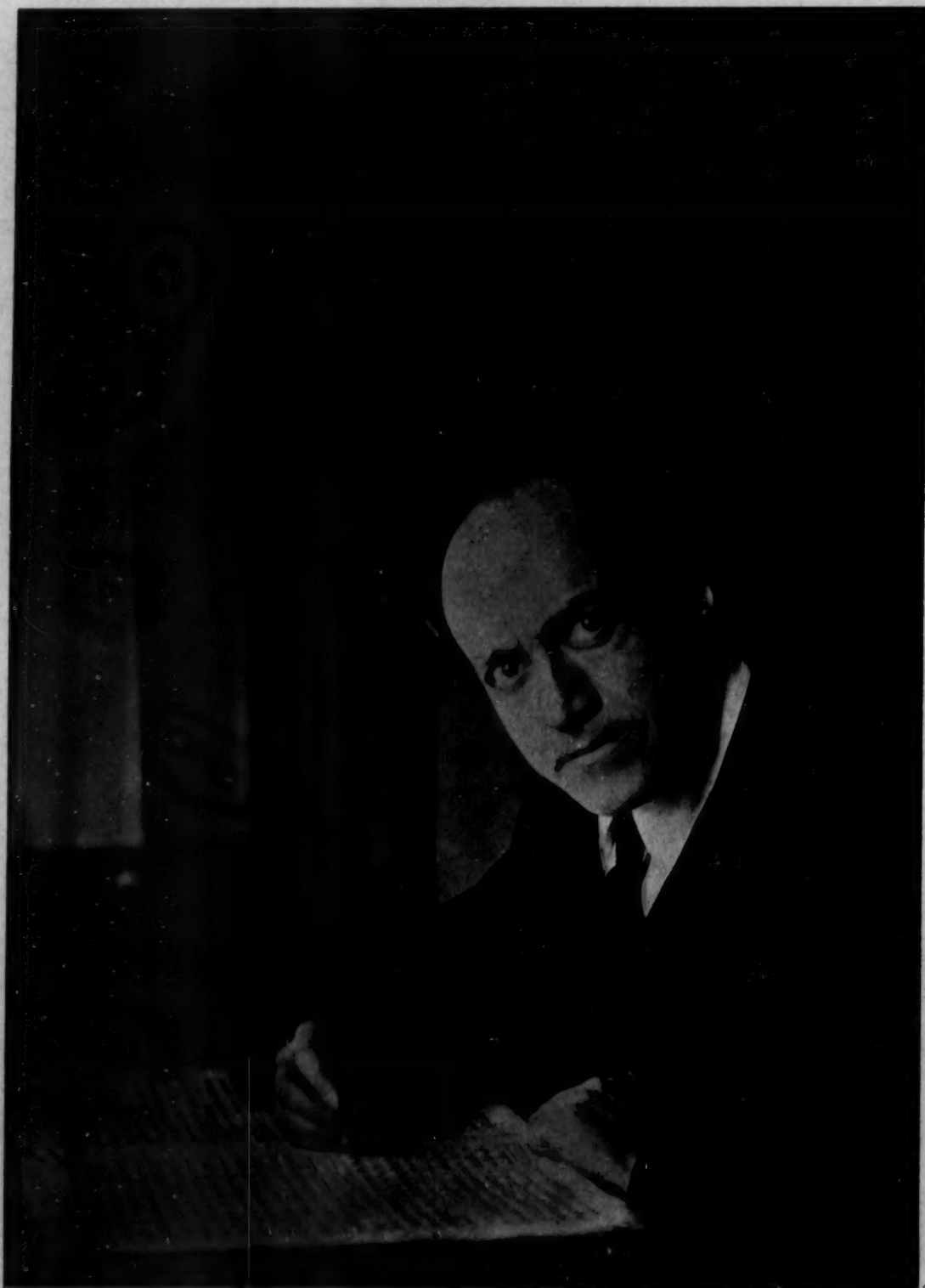
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